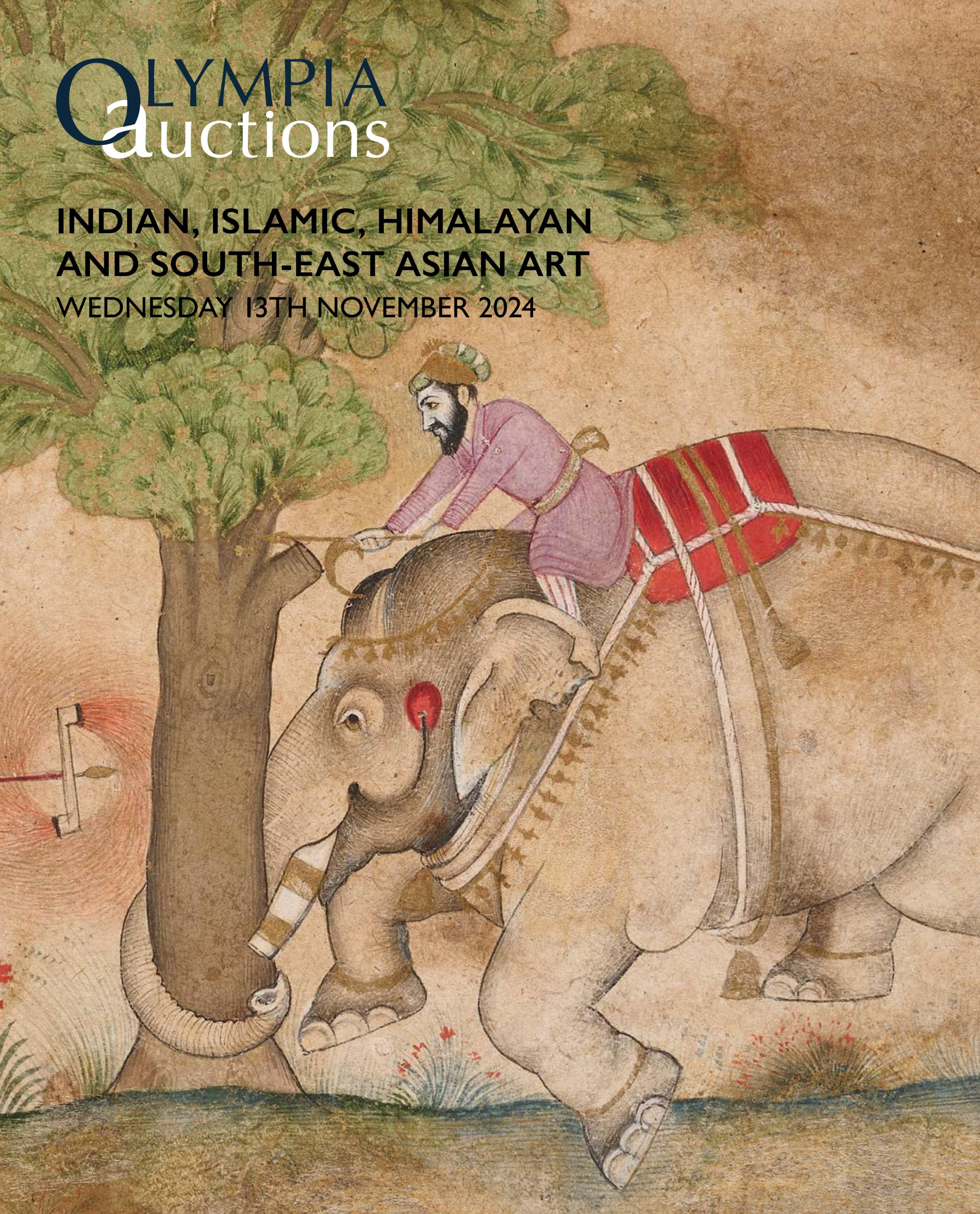
OLYMPIA auctions

INDIAN, ISLAMIC, HIMALAYAN AND SOUTH-EAST ASIAN ART

WEDNESDAY 13TH NOVEMBER 2024



INDIAN, ISLAMIC, HIMALAYAN AND SOUTH-EAST ASIAN ART

TO BE SOLD BY AUCTION:
25 Blythe Road, London W14 0PD

AUCTION:
Wednesday 13th November 2024, 11am, precisely

PUBLIC EXHIBITION:
Sunday 10th November, 12pm to 4pm
Monday 11th November, 10am to 8pm
Tuesday 12th November, 10am to 5pm

SALE NUMBER OA0150

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Inside front cover: Lot 51
Inside back cover: Lot 14
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DROUOT DIGITAL

1

A FOLIO FROM A QUR'AN, PROBABLY BUKHARA, CENTRAL ASIA, 14TH CENTURY

the text in 11 lines of bold *muhaqqaq* with *sura* headings in *kufic* decorated in gold and colour within a double-lined margin, verse markers in gold rosettes, folio 33.2 x 27cm, framed

Exhibited: Arts from the *Land of Timur*, Edinburgh, 2013, no.478.

£500-800

2

TWO MAMLUK QURAN FOLIOS WITH ILLUMINATION ATTRIBUTABLE TO SANDAL, EGYPT OR SYRIA, 14TH/15TH CENTURY

the first comprising Qur'an 89:11-24 (in part), the second 91:7-92:9 including heading for Sura 92 (al-Lay), the heading in gold with black outline, with elab orate marginal markings and verse markers in gold of lotus and other floral motifs, the text composed of six lines of elegant script, folio 19.5 by 15cm, folios trimmed

£600-800

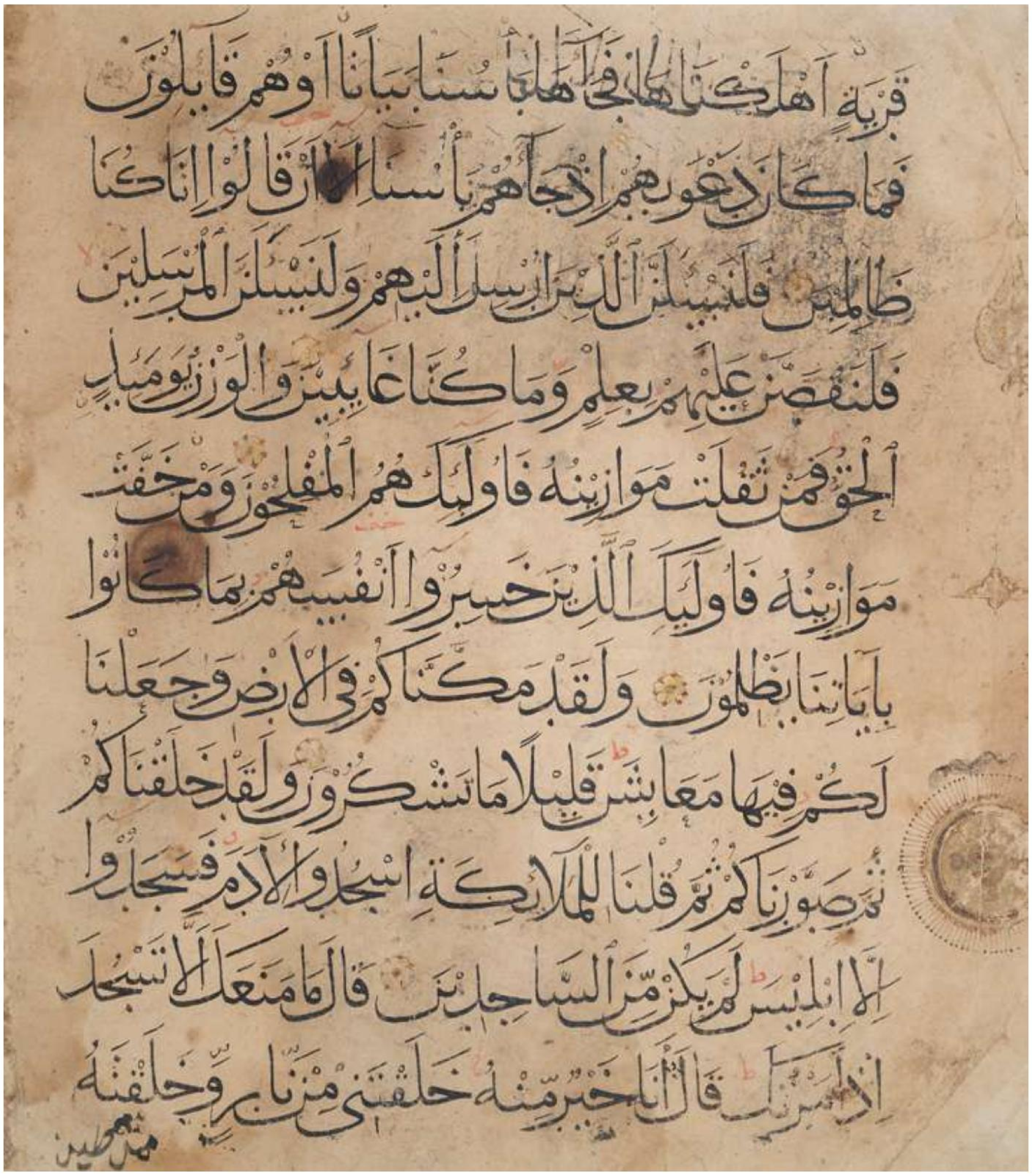
3

A QUR'AN SECTION, MAMLUK, EGYPT OR SYRIA, 14TH/15TH CENTURY

a manuscript comprising a section of the Qur'an, the text composed of 7 lines of bold cursive script, *sura* headings in gold, verse markers of hexafoil form in gold with red, blue and black details, 31ff., leather binding, folio 26.6 x 18.2cm

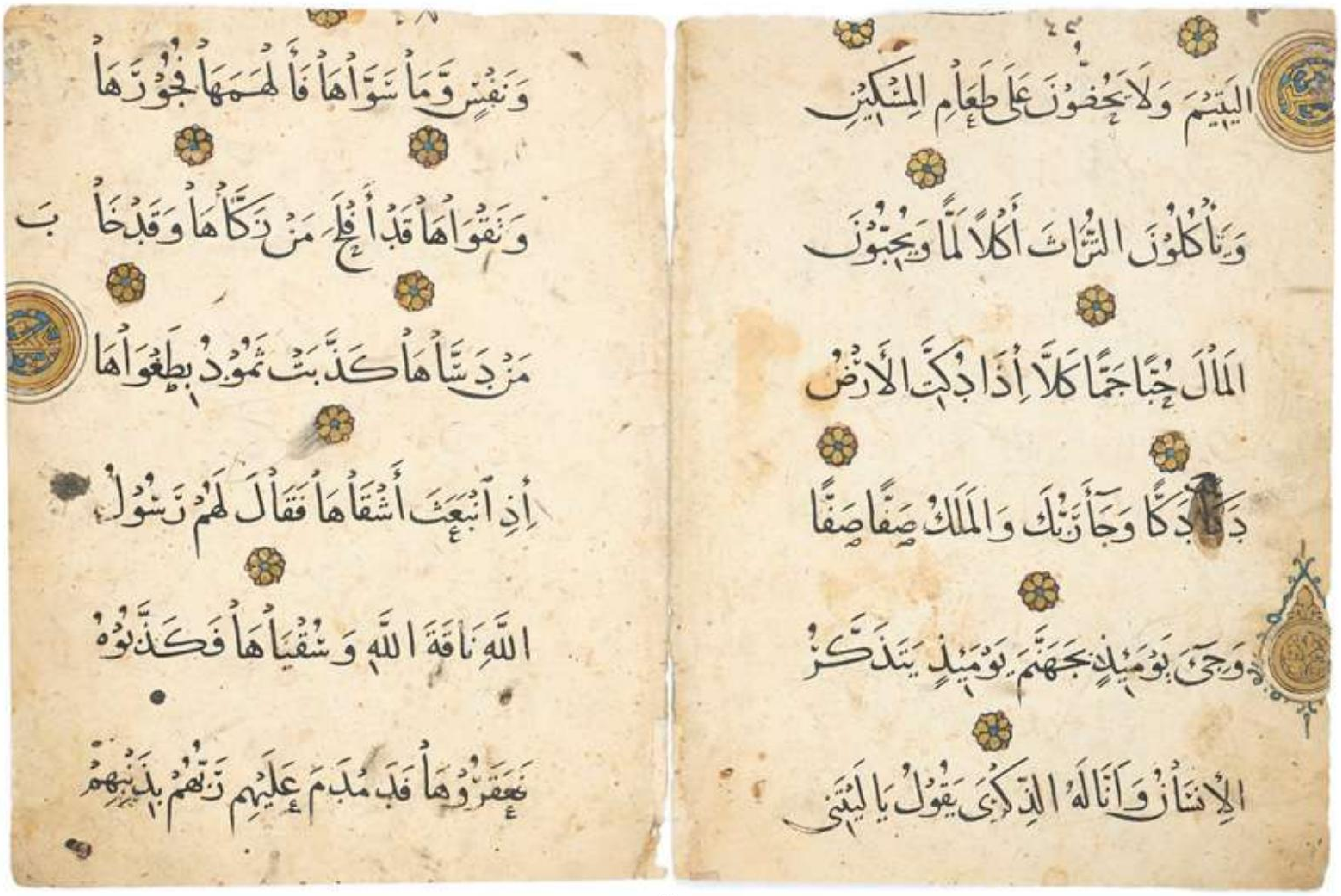
Provenance: Property of the late Ernst J. Grube

£600-800



قرية اهلكنها فجاها باسنا بياتا او هم قايلون
فما كان دعويهم اذ جاهم باسنا الا ان قالوا انا كنا
ظالمين فلنسلن الذين ارسل اليهم ولنسلن المرسلين
فلنقصن عليهم بعلم وما كنا غايبين والوزن يومئذ
الحق فمن ثقلت موزينه فاوليك هم المفلحون ومن خفت
موزينه فاوليك الذين خسروا انفسهم بما كانوا
بايتنا يظلمون ولقد مكنكم في الارض وجعلنا
لكم فيها معيش قليلا ما تشكرون ولقد خلقنكم
ثم صورنكم ثم قلنا للملئكة اسجدوا لادم فسجدوا
الا ابليس لم يكن من السجدين قال ما منعك الا تسجد
اذ امرتك قال انا خير منه خلقتني من نار وخلقته

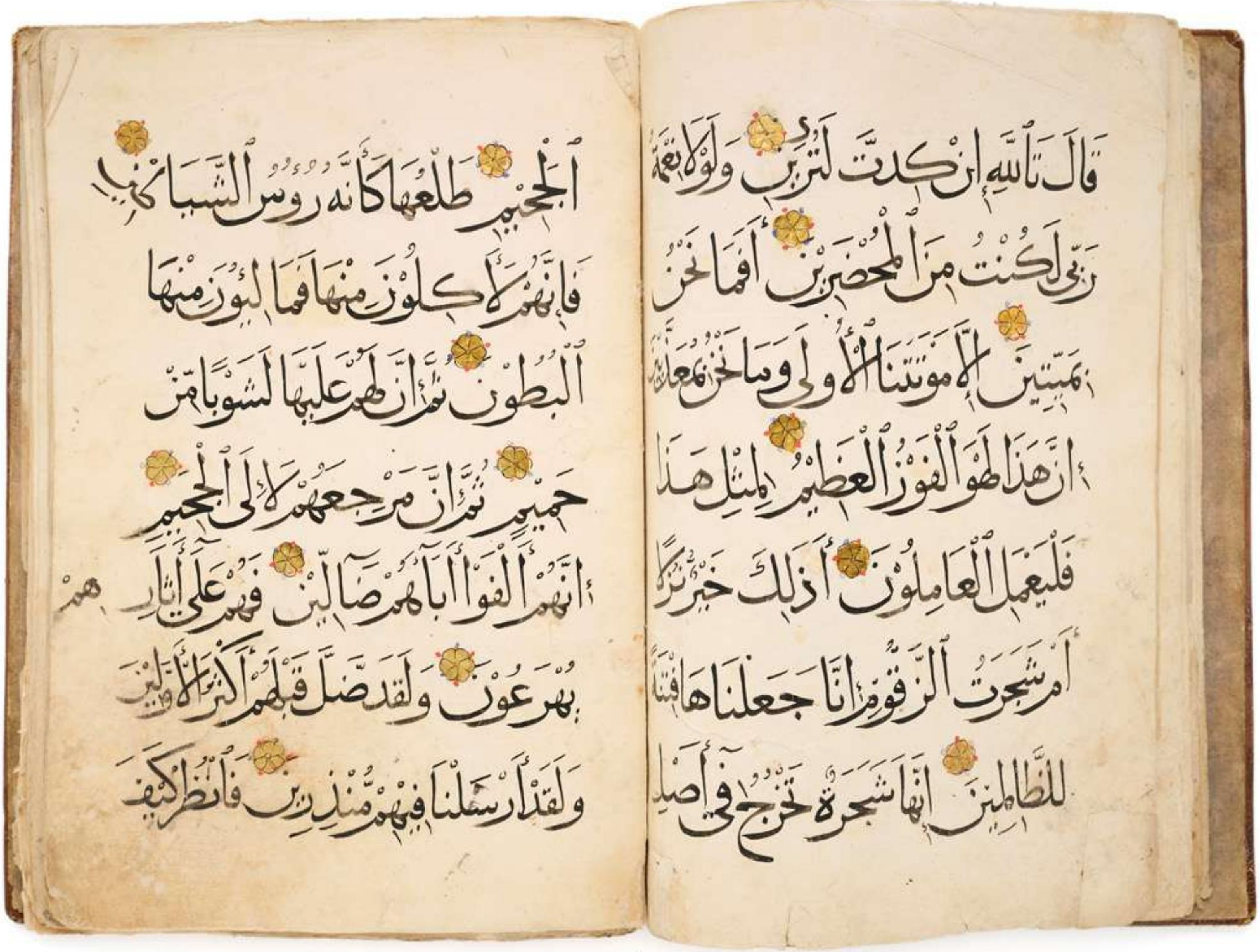
1



اليتيم ولا تحضون على طعام المسكين
وتأكلون التراث أكلا لما وتحبون
المال حبا جما كلا إذا دكت الأرض
دكا دكا وجاء ربك والملك صفا صفا
وجيء يومئذ بجهنم يومئذ يتذكر
الإنسان وأنى له الذكرى يقول يا ليتني

ونفس وما سواها فألهمها فجورها
وتقواها قد أفلح من زكاها وقد خا ب
من دساها كذبت ثمود بطغواها
إذ انبعث أشقاها فقال لهم رسول
الله ناقة الله وسقياها فكذبوه
فعقروها فدمدم عليهم ربهم بذنبهم

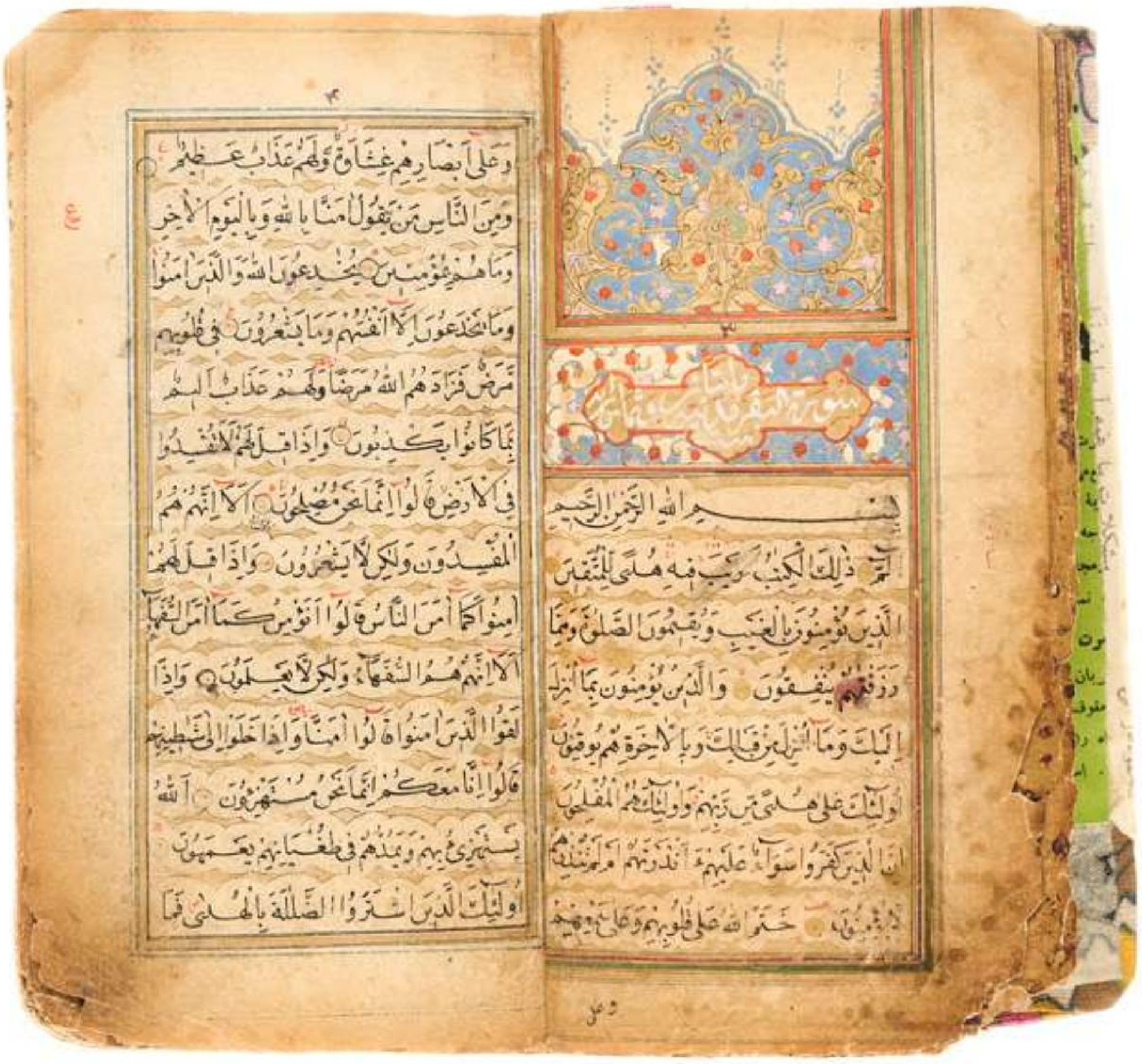
2



قال تالله إن كدت لتردين ولولا نعمة
ربي لكنت من المحضرين أفما نحن
بميتين إلا موتتنا الأولى وما نحن بمعذبين
إن هذا لهو الفوز العظيم لمثل هذا
فليعمل العاملون أذلك خير نزلا
أم شجرة الزقوم إنا جعلناها فتنة
للظالمين إنها شجرة تخرج في أصل

الجحيم طلعها كأنه روس الشيطين
فإنهم لآكلون منها فمالئون منها
البطون ثم إن لهم عليها لشوبا من
حميم ثم إن مرجعهم لإلى الجحيم
إنهم ألفوا آباءهم ضالين فهم على آثار هم
يهرعون ولقد ضل قبلهم أكثر الأولين
ولقد أرسلنا فيهم منذرين فانظر كيف

3



4

4

AN ILLUMINATED QUR'AN, AFGHANISTAN, CIRCA 18TH CENTURY

with an illuminated double page frontispiece decorated in gold and colour, the opening page with an illuminated head piece in gold and colour, a further double page of illuminated script later in the manuscript, *sura* headings in white script on a gold ground, verse markings of gold roundels dotted with red and encircled by blue, further marginal markers in gold and blue, the text composed of 14 lines of *naskh* within gold meanders and gold and blue lined margins, approximately 400ff., a later cloth and paper binding, text incomplete, a panel of text in Pashto applied to the doublure, folio 15.5 x 9.1cm, text 11.8 x 5.5cm

£500-800

5

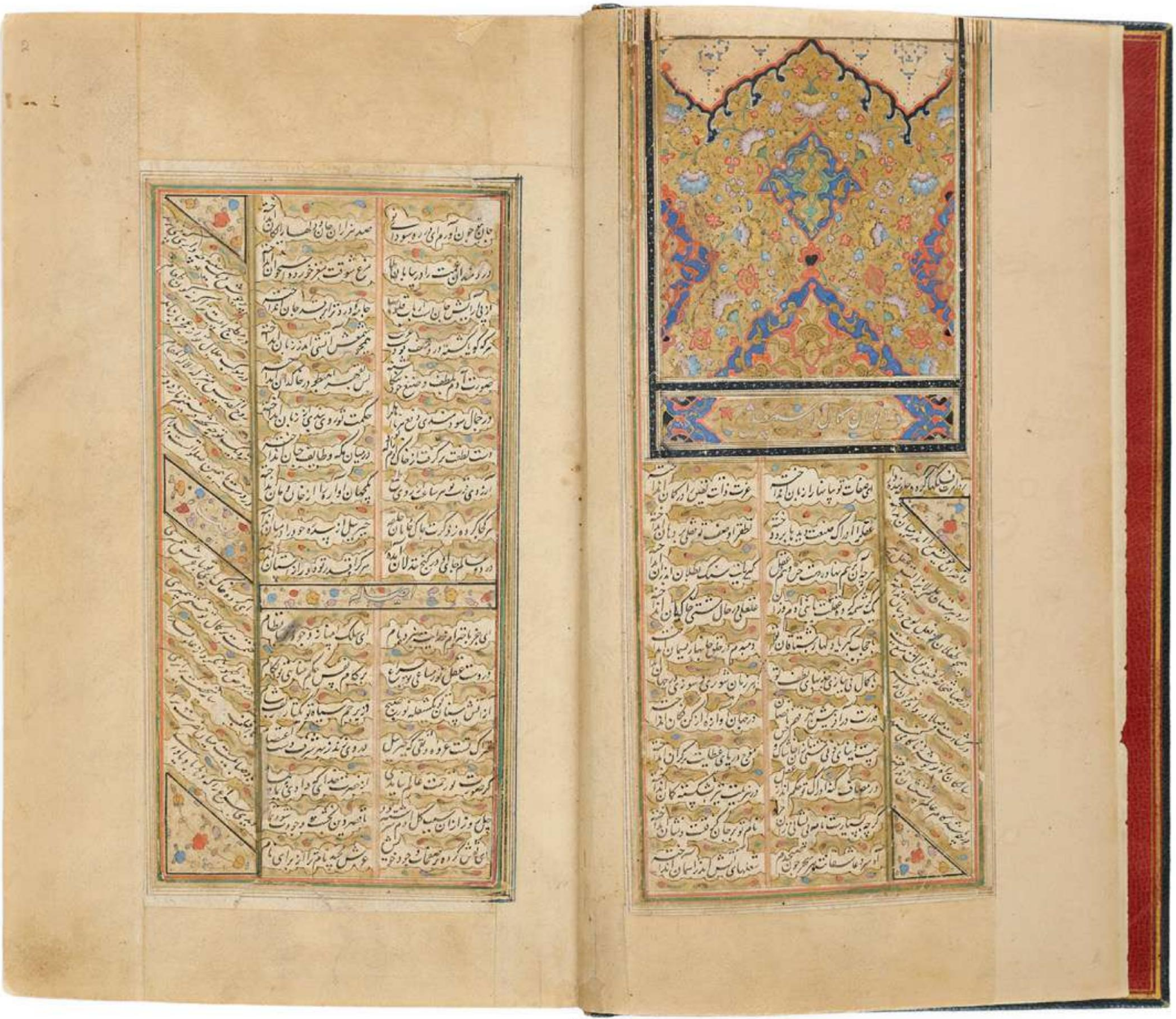
KAMAL AL-DIN ISMA'IL ISFAHANI (D. 1240 AD), DIVAN, SAFAVID PERSIA, LATE 16TH CENTURY

a manuscript in Persian on cream paper, 301ff., each folio with 18 lines of black *nasta'liq* script arranged in two columns with a further outer column of 14-16 lines of *nasta'liq* script written diagonally, double gold, orange and green intercolumnar rules, catchwords, headings in white on panels of gold and polychrome floral illumination, cornerpieces with similar decoration, margins with gold and polychrome rules, two gold and polychrome illuminated headpieces, in Qajar shagreen with central stamped medallions in red and gilt, doublures of brown morocco with central medallions with découpé paper floral sprays, folio 25.3 x 14.5cm, text 18 x 10cm

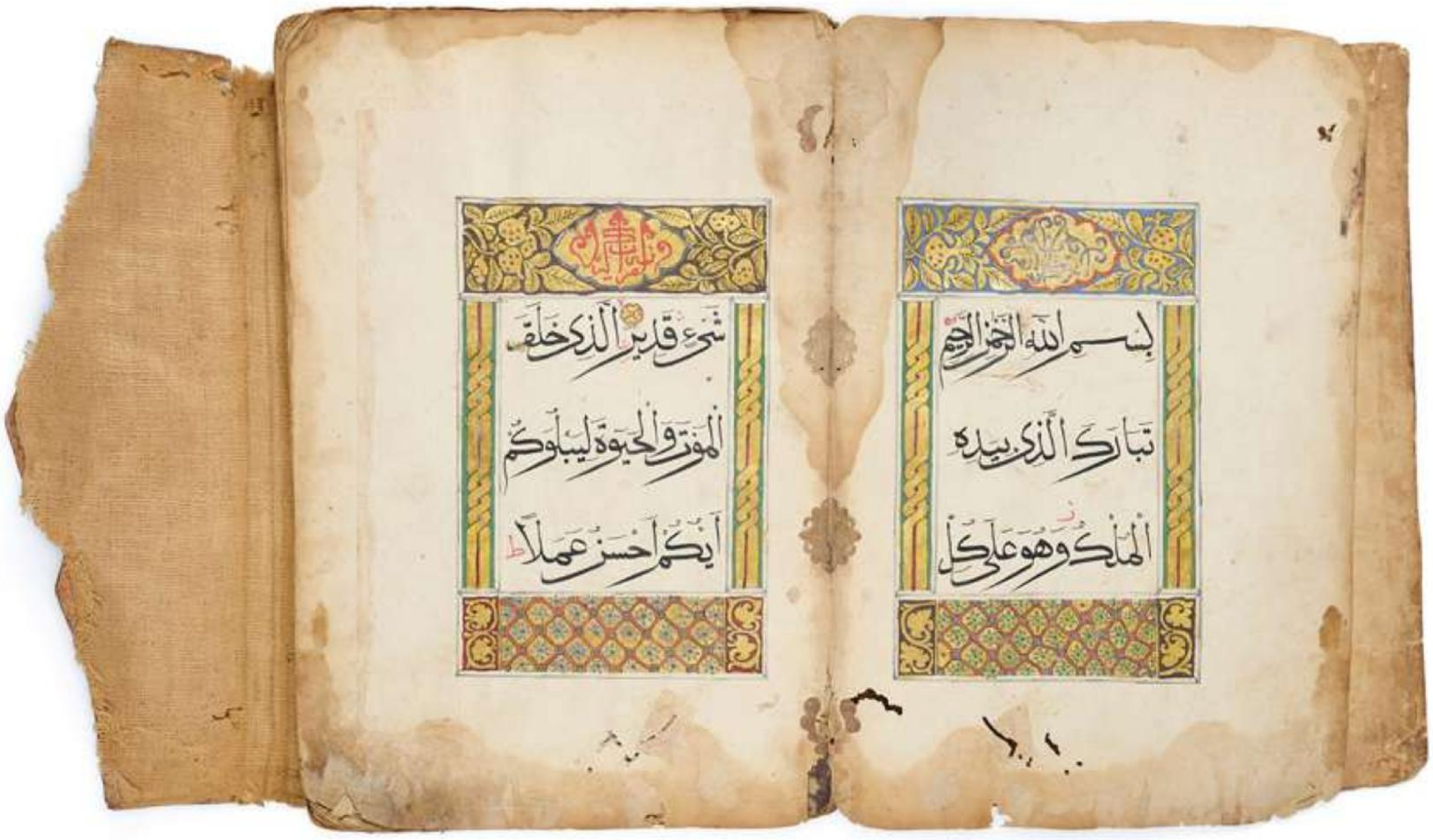
Provenance: Christie's,, London, 23rd April 2012, Lot 33; Sotheby's, London, 15 October 2003, lot 18 (The Property of a European Private Collector)

Kamal al-Din Isma'il Isfahani was a panegyrist of the noble Sa'id family and was given the surname *Khallaq al-Ma'ani*. The present example of his work is a 16th century copy with later owners' stamps and inscriptions including that of Mir Ni'matullah. One note clearly says: 'It entered the library of Muhammad Husayn Khan in *Dhu'l Qa'da*, 1181 (March-April 1768 AD)'.

£1,000-1,500



5



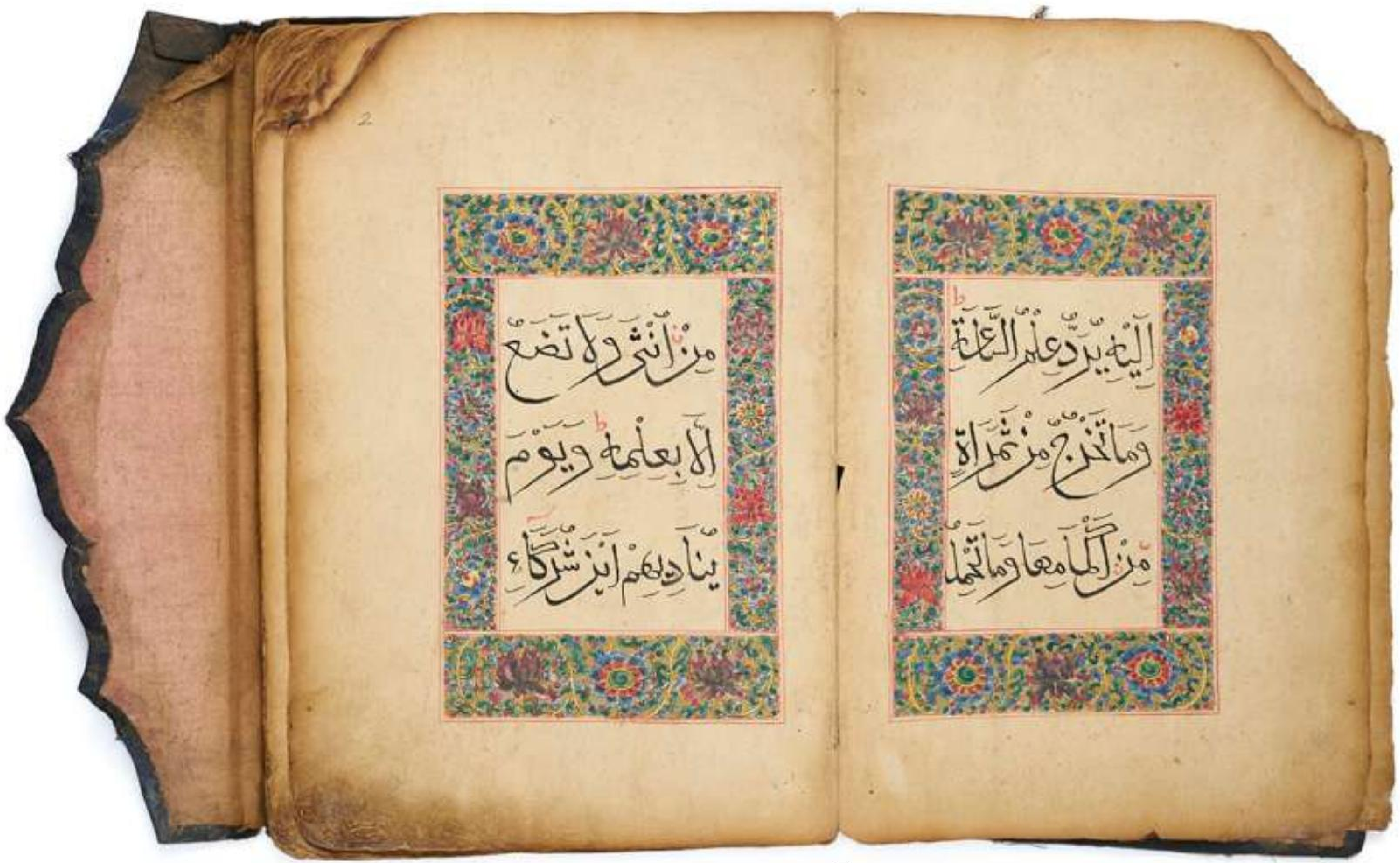
6

6

AN ILLUMINATED QUR'AN SECTION, CHINA, CIRCA 18TH CENTURY

comprising *Juz* 19 of a Qur'an, the opening double page with elaborate illuminated head pieces and borders in gold designs on a blue ground with red details, some folios with gold motifs in the gutter, a further illuminated double page on the last pages, verse markings of four-petalled form in gold with black and red lines, red diacriticals and chapter headings in red, the text composed in 5 lines of elegant cursive script within double ruled margins in red, 57ff., moulded Chinese leather binding, folio 29.3 x 19.9cm, text 17.9 x 11.5cm

£400-600



7

7

AN ILLUMINATED QUR'AN SECTION, CHINA, CIRCA 18TH CENTURY

comprising *juz* 25, an opening double page illuminated with colour on gold depicting borders of floral scrolls, a similar double page at the end of the manuscript, some pages with gold gutteral decoration, the cursive text composed in 5 lines with double red ruled margins, 62ff., folio 29.5 x 19.6cm, text 18.5 x 11.9cm

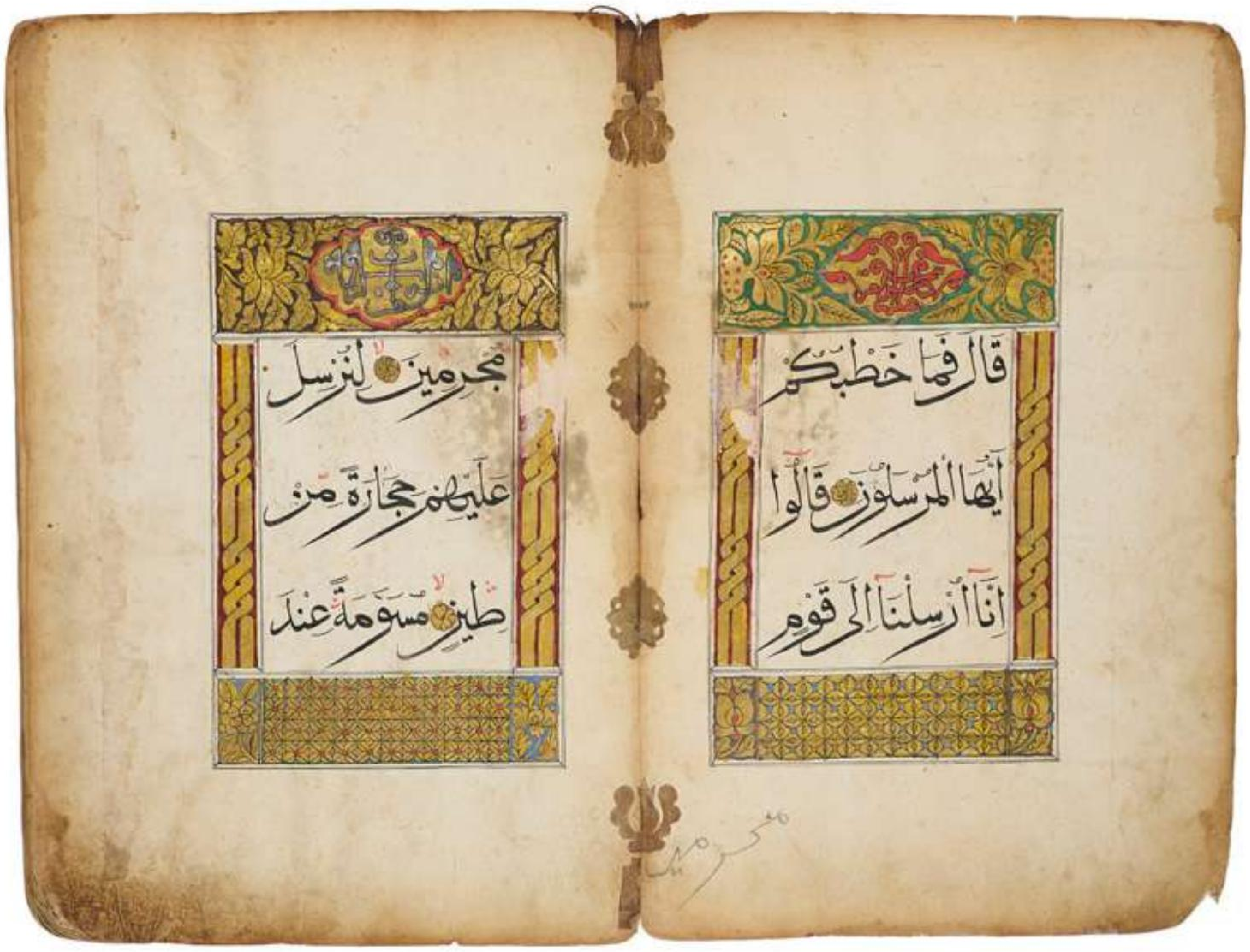
£400-600

8

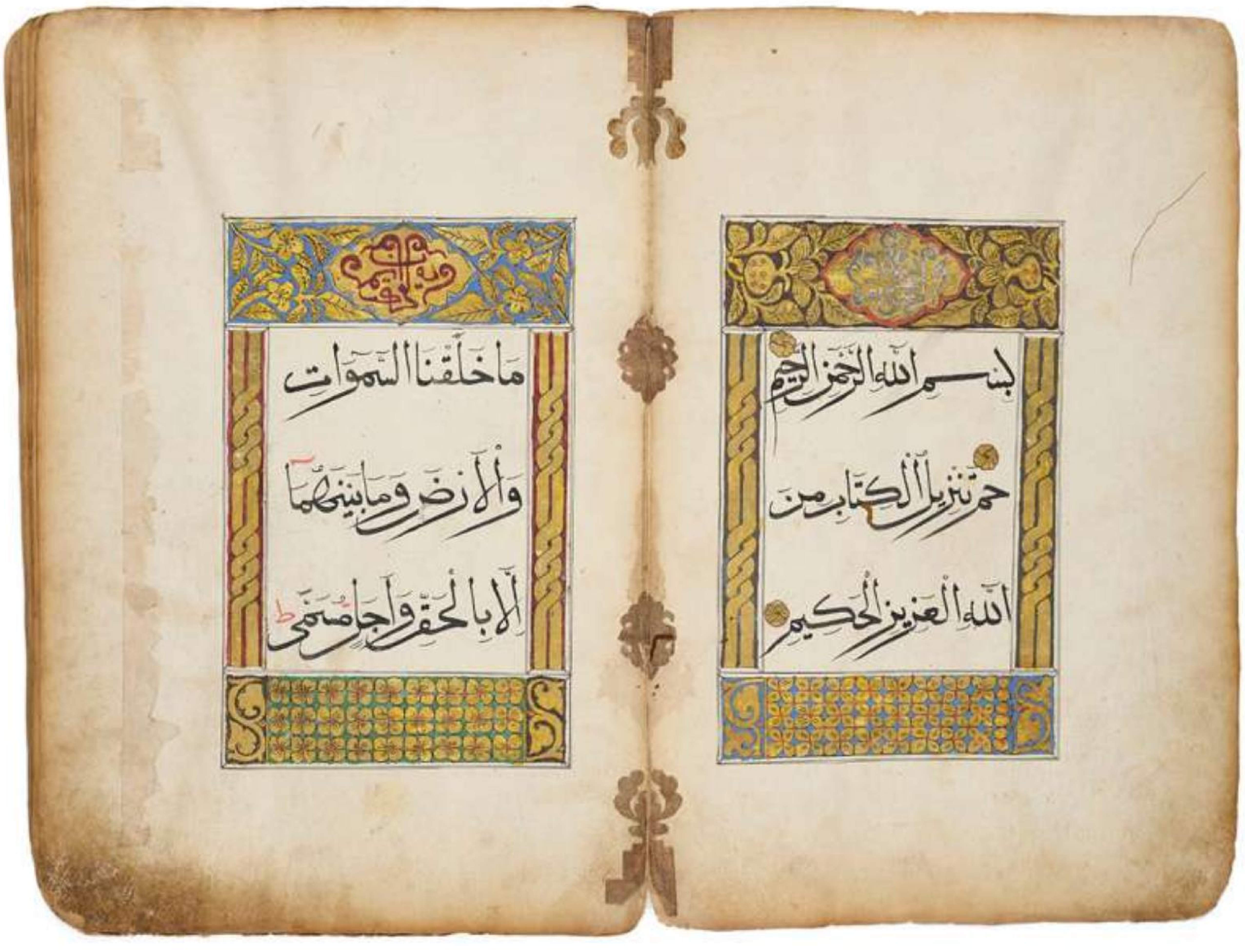
AN ILLUMINATED QUR'AN SECTION, CHINA, CIRCA 18TH CENTURY

comprising *Juz* 27 of a Quran, the opening double page with elaborate illuminated head pieces and borders in gold designs on a blue ground with red details, further motifs in the gutter, marginal markers in gold and colour including one in the form of a pomegranate, verse markings of four-petalled form in gold with black and red lines, red diacriticals and chapter headings in red, the text composed in 5 lines of elegant cursive script within double ruled margins in red, 52ff., folio 29.3 x 19.9cm, text 17.9 x 11.5cm

£400-600



قال فما خطبكم
ايها المرسلون قالوا
انا ارسلنا الى قوم
مجرمين لنرسل
عليهم حجارة من
طين مسومة عند



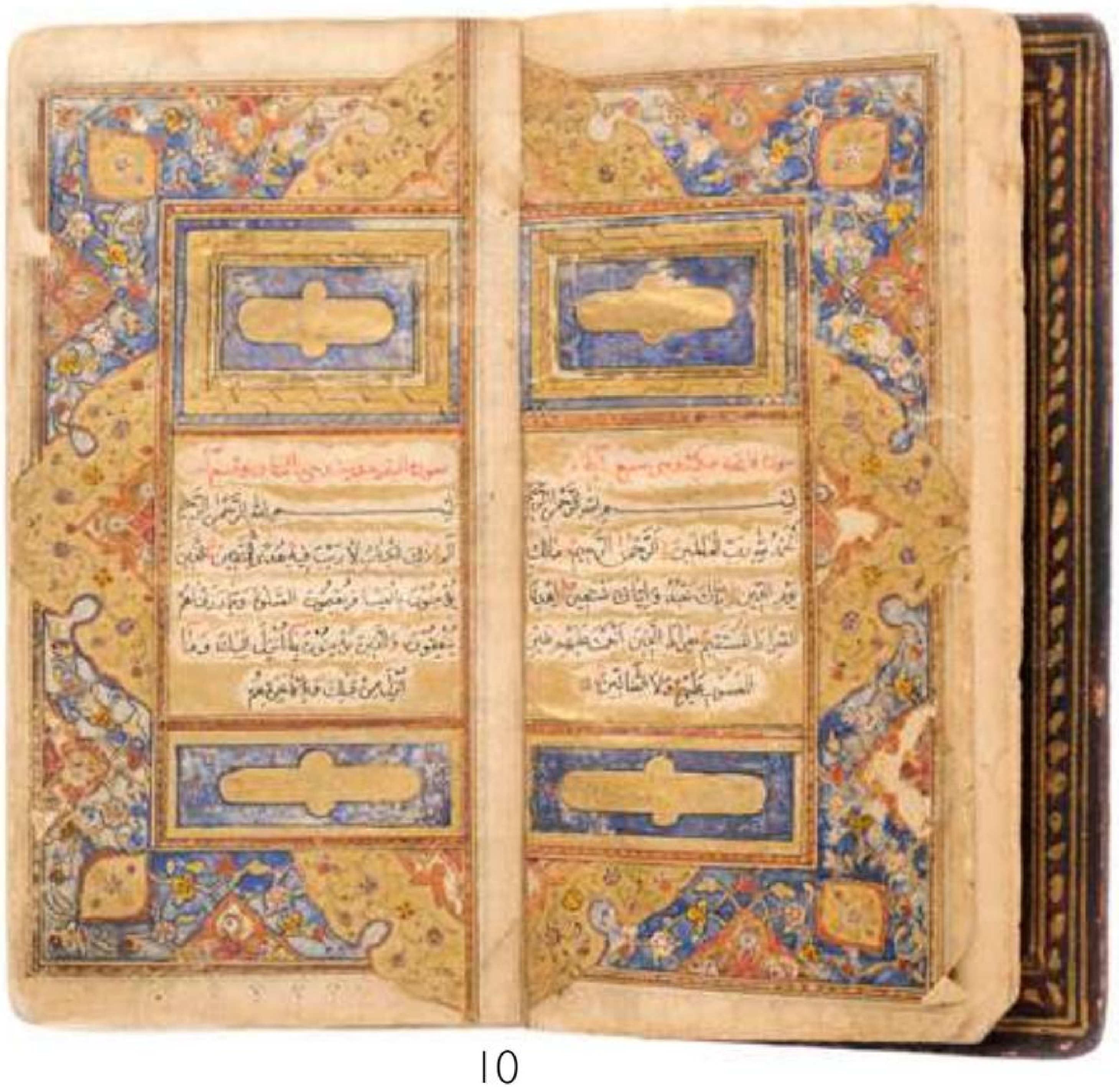
بسم الله الرحمن الرحيم
حم تنزيل الكتاب من
الله العزيز الحكيم
ما خلقنا السموات
والارض وما بينهما
الا بالحق واجل مسمى

9

AN ILLUMINATED QUR'AN SECTION, CHINA, CIRCA 18TH CENTURY

comprising *Juz* 26 of a Quran, the opening double page with elaborate illuminated head pieces and borders in gold designs on a blue ground with red details, further motifs in the gutter, two further illuminated double pages at the end of the manuscript, verse markings of four-petalled form in gold with black and red lines, red diacriticals and chapter headings in red, the text composed in 5 lines of elegant cursive script within double ruled margins in red, 58ff., folio 29.4 x 19.6cm, text 17.9 x 11.5cm

£400-600



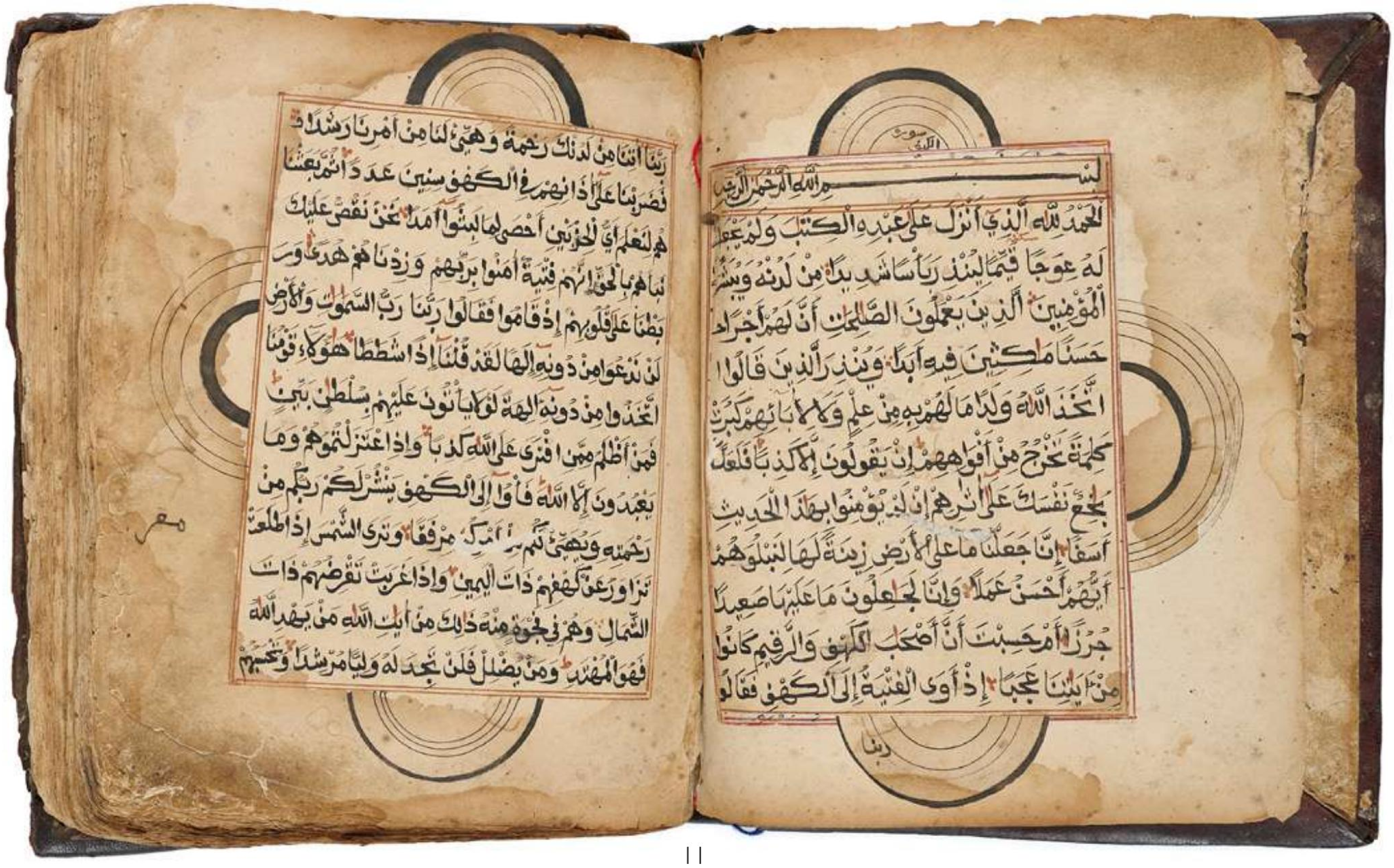
10

10

A SMALL ILLUMINATED QUR'AN, PERSIA, CIRCA 18TH CENTURY

a manuscript in arabic, the opening double page illuminated in gilt and colours, each page with 14 lines enclosed within black and gold ruled margins, verses marked by gold roundels, gold and blue-lined roundels in the margins throughout, a later binding with filigree doublures applied to front and reverse, approximately 200ff., folio 11.6 x 6.2cm, text 7.1 x 3.5cm

£400-600



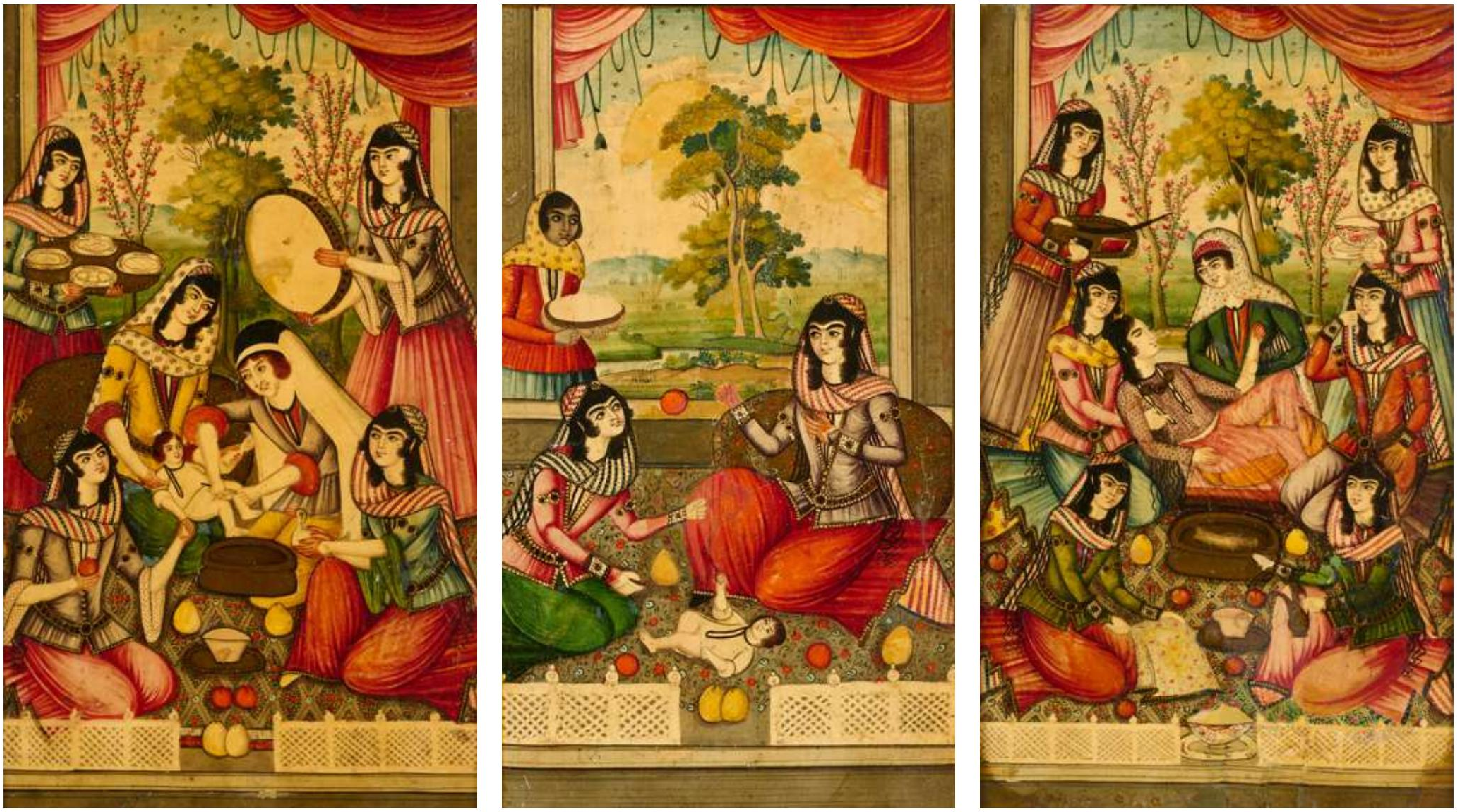
11

11

A RARE QUR'AN FROM THE HORN OF AFRICA, POSSIBLY HARAR, ETHIOPIA, 19TH CENTURY

the text composed in 13 lines of cursive script, red ruled double borders, red diacriticals, moulded leather binding with a repaired spine, 172ff., one loose, 21.9 x 17.3cm

£200-300



12

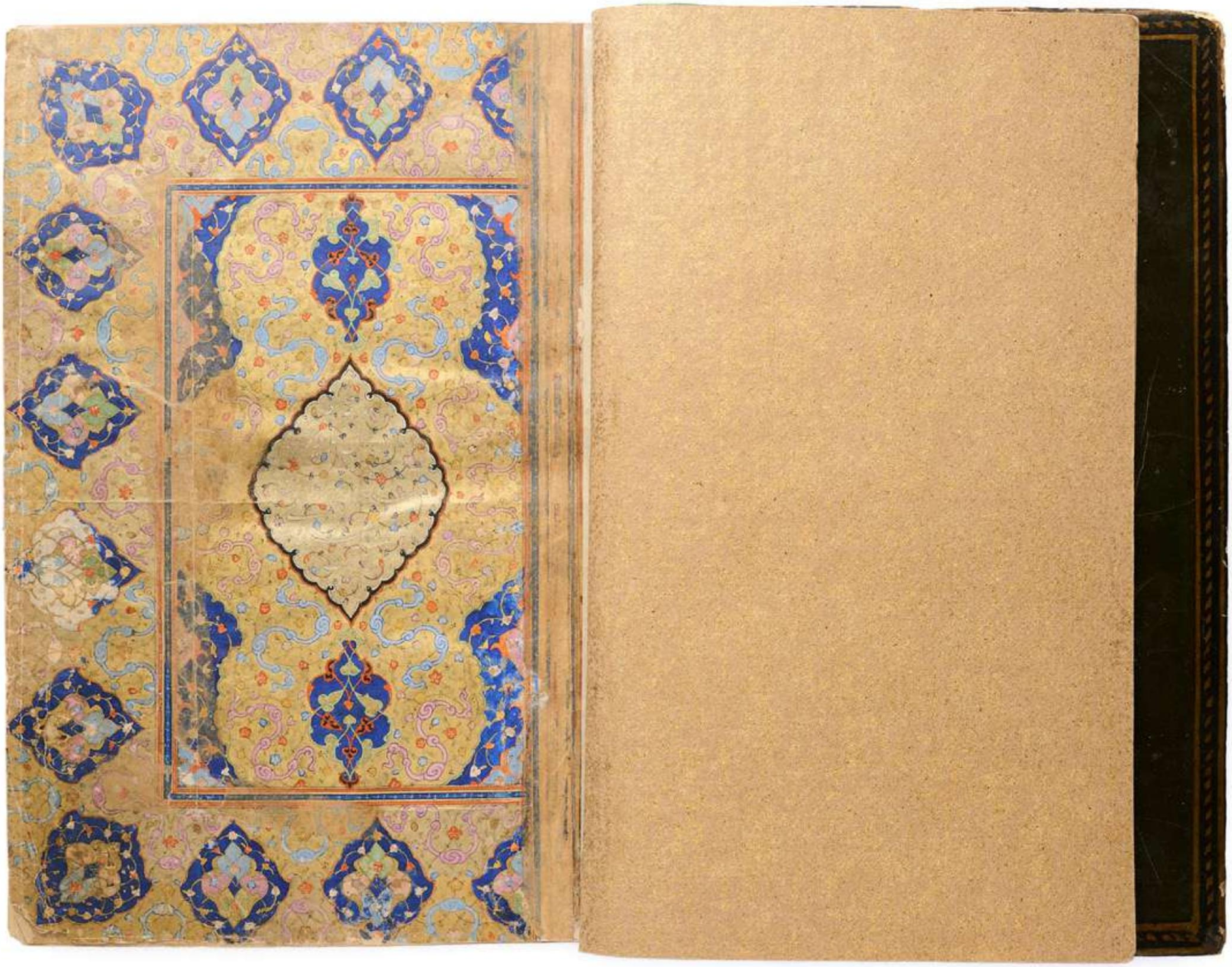
THREE LACQUERED PAPIER-MÂCHÉ PANELS, PERSIA, 19TH CENTURY

Variously depicting childbirth, circumcision and childcare, possibly formerly comprising the panels forming a hinged mirror case, framed and glazed, 23.8 by 15.2cm and smaller

Provenance: From a private family collection, West London

£1,000-1,500

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

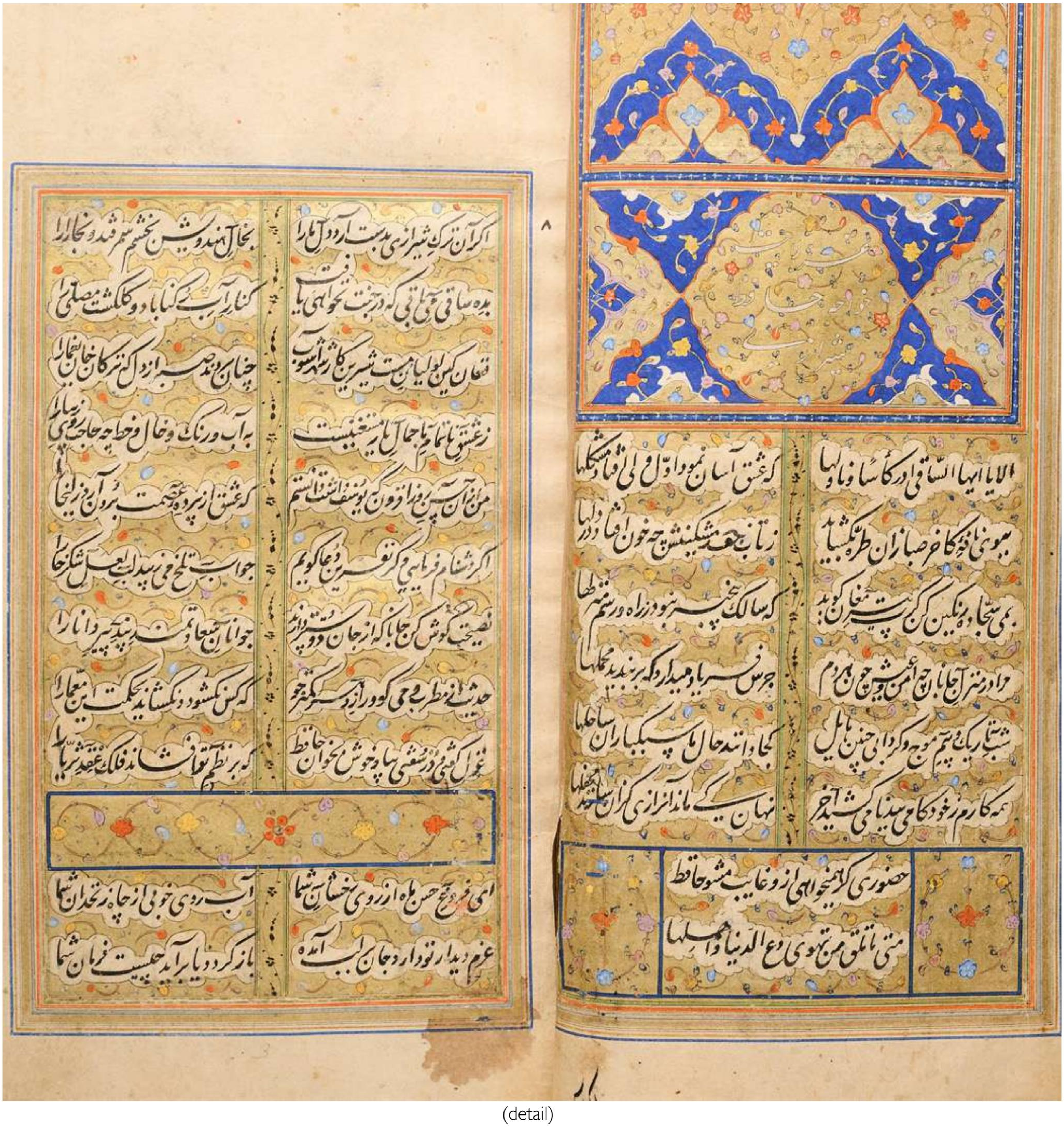


13

HAFIZ (D.1389-90), DIVAN, SAFAVID PERSIA, DATED 1574 A.D.

an incomplete manuscript in Persian of the Divan of Hafiz (d. 1389-90), with three illustrations, an illuminated opening page and a illuminated head piece, and further illuminated panels within the text, comprising 11 lines of elegant nasta'liq on a gold or gold-speckled ground within gold, red and blue margins, the binding of lacquered papier-mache panels with elaborate floral designs, the doublures of single floral stems, approximately 150ff., 23 x 14.3cm (folio), 15.9 x 9.6cm (text)

£1,000-1,500



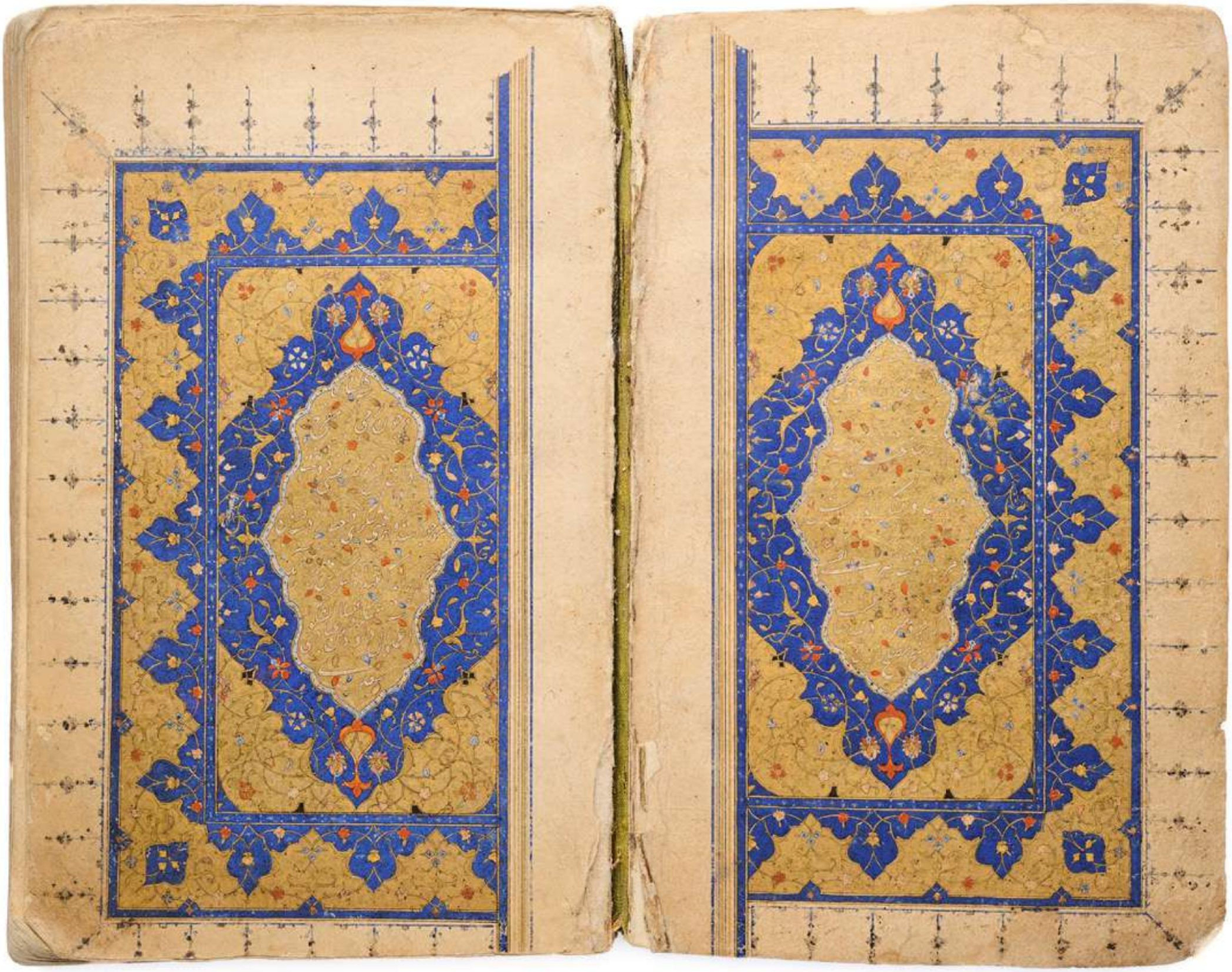
الا یا ایها الساقی ادر کاسا و ناولها
که عشق آسان نمود اول ولی افتاد مشکلها
ببوی نافه‌ای کاخر صبا زان طره بگشاید
ز تاب جعد مشکینش چه خون افتاد در دلها
بمی سجاده رنگین کن گرت پیر مغان گوید
که سالک بیخبر نبود ز راه و رسم منزلها
مرا در منزل جانان چه امن عیش چون هر دم
جرس فریاد میدارد که بربندید محملها
شب تاریک و بیم موج و گردابی چنین هایل
کجا دانند حال ما سبکباران ساحلها
همه کارم ز خودکامی به بدنامی کشید آخر
نهان کی ماند آن رازی کزو سازند محفلها
حضوری گر همی خواهی ازو غایب مشو حافظ
متی ما تلق من تهوی دع الدنیا و اهملها

۸

اگر آن ترک شیرازی بدست آرد دل ما را
بخال هندویش بخشم سمرقند و بخارا را
بده ساقی می باقی که در جنت نخواهی یافت
کنار آب رکناباد و گلگشت مصلی را
فغان کین لولیان مست شیرین کار شهرآشوب
چنان بردند صبر از دل که ترکان خوان یغما را
ز عشق ناتمام ما جمال یار مستغنیست
به آب و رنگ و خال و خط چه حاجت روی زیبا را
من از آن حسن روزافزون که یوسف داشت دانستم
که عشق از پرده عصمت برون آرد زلیخا را
اگر دشنام فرمایی وگر نفرین دعا گویم
جواب تلخ می‌زیبد لب لعل شکرخا را
نصیحت گوش کن جانا که از جان دوستر دارند
جوانان سعادتمند پند پیر دانا را
حدیث از مطرب و می گو و راز دهر کمتر جو
که کس نگشود و نگشاید بحکمت این معما را
غزل گفتی و در سفتی بیا و خوش بخوان حافظ
که بر نظم تو افشاند فلک عقد ثریا را

ای فروغ ماه حسن از روی رخشان شما
آب روی خوبی از چاه زنخدان شما
عزم دیدار تو دارد جان بر لب آمده
باز گردد یا برآید چیست فرمان شما

(detail)

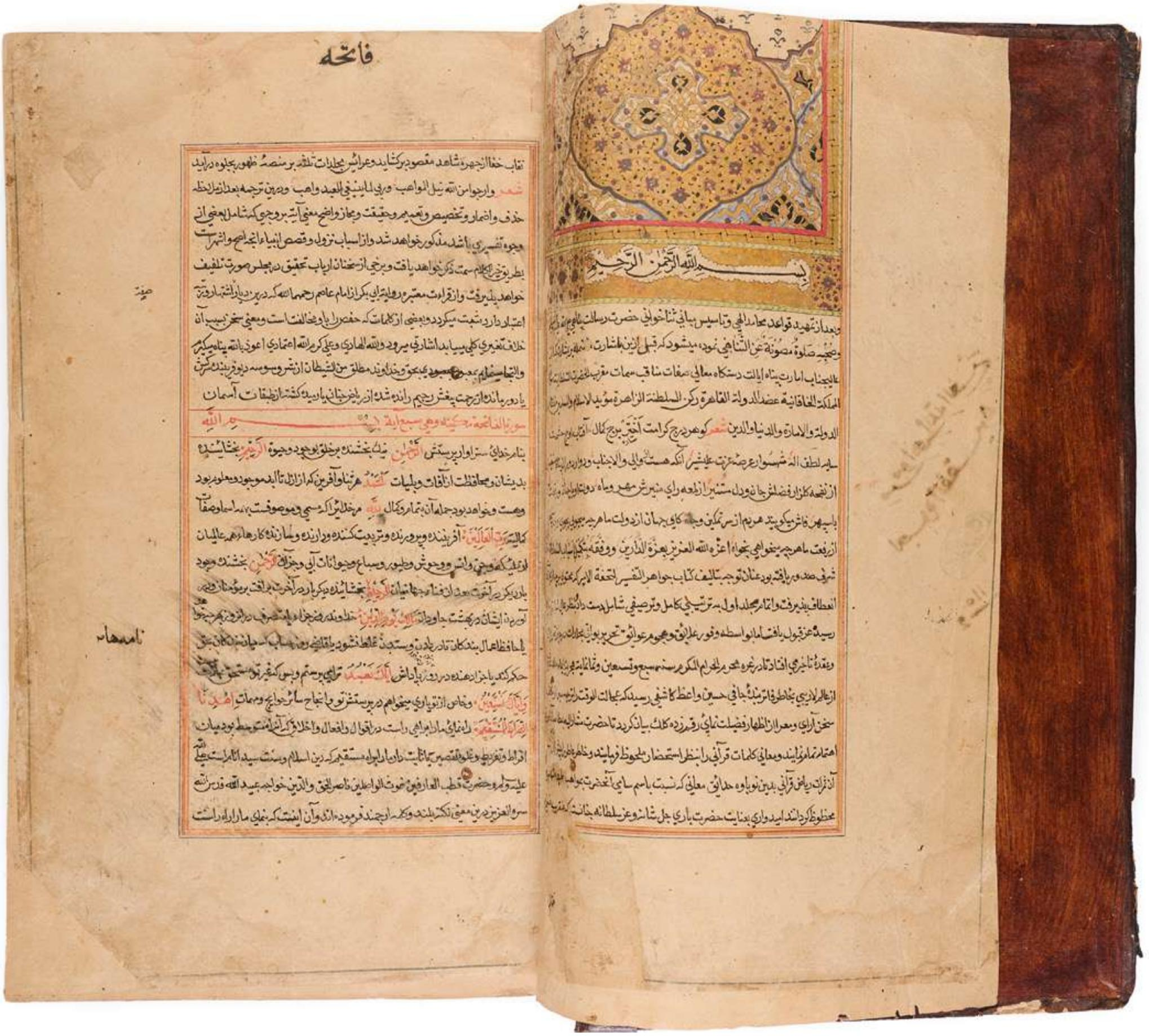


14

SHAYKH MUSLIH AL-DIN SA'DI (D. 1291-92), GULISTAN AND BUSTAN, SAFAVID PERSIA, 16TH/17TH CENTURY

comprising incomplete copies of the the two texts bound in one volume, with an elaborate double frontispiece with arabesques in two tones of gold and colour on a blue ground, with an additional illuminated headpiece, each page with12 lines of elegant *nasta'liq*, flanked by 8 lines of *nasta'liq* on the diagonal, moulded and gilt leather binding with repaired spine, circa 250ff., folio 20.4 x 11.6cm, text 11.4 x 6.7cm

£800-1,200

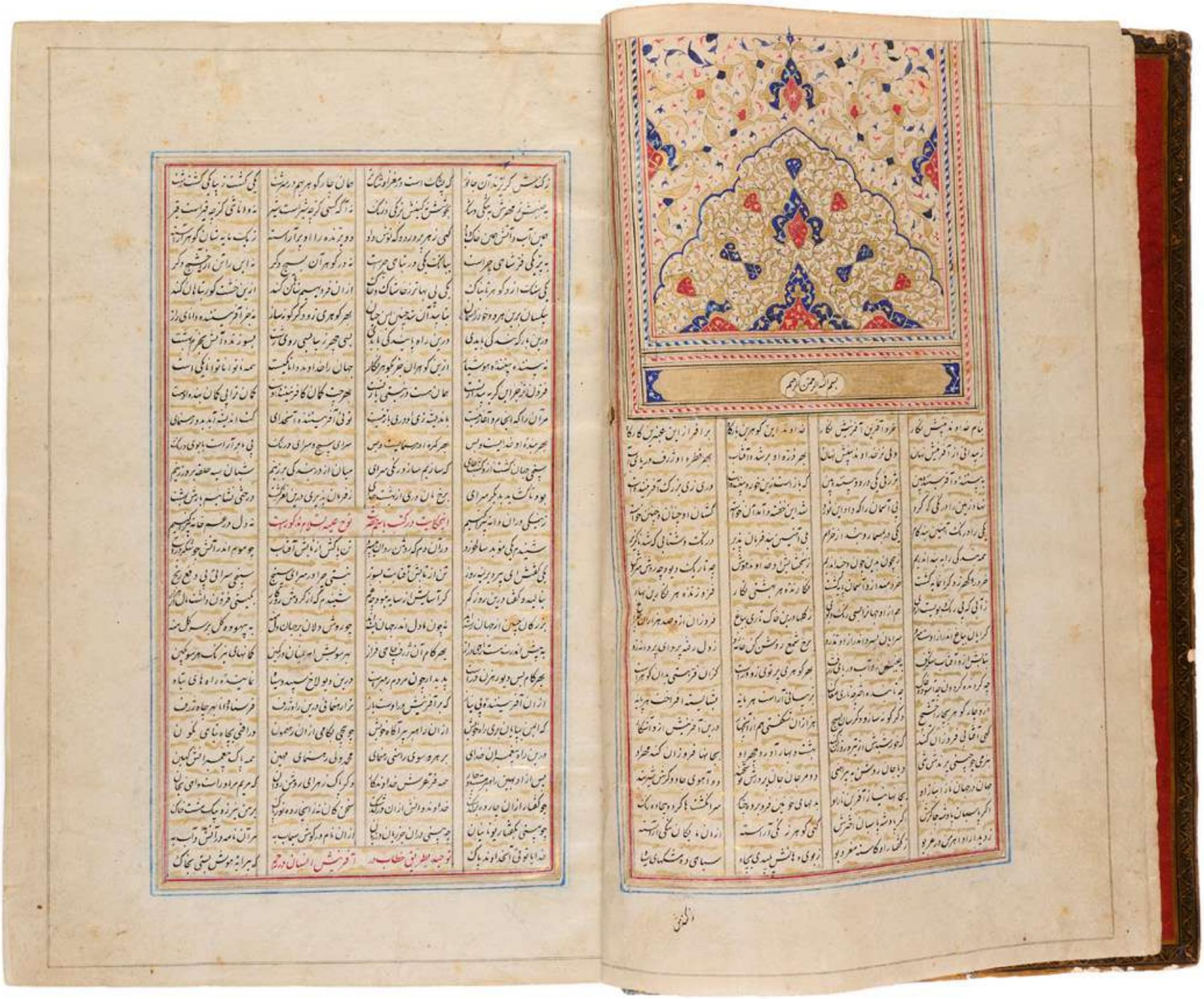

فاتحه
بسم الله الرحمن الرحيم

15

HUSAYN WA-IZ AL-KASHAFI (D.1504-5), QUR'ANIC COMMENTARY, PERSIA OR INDIA, 16TH/17TH CENTURY

a manuscript in Persian, with an illuminated opening headpiece, the text composed in 25 lines of concise *naskh,* with phrases in red and within ruled margins in red, yellow and blue, the morocco leather binding with a moulded design of a symmetrical floral design with a central stem, the front with a calligraphic cartouche, approximately 650ff., folio 26.8 x 15.6cm, text 19 x 9.6cm

£1,000-1,500

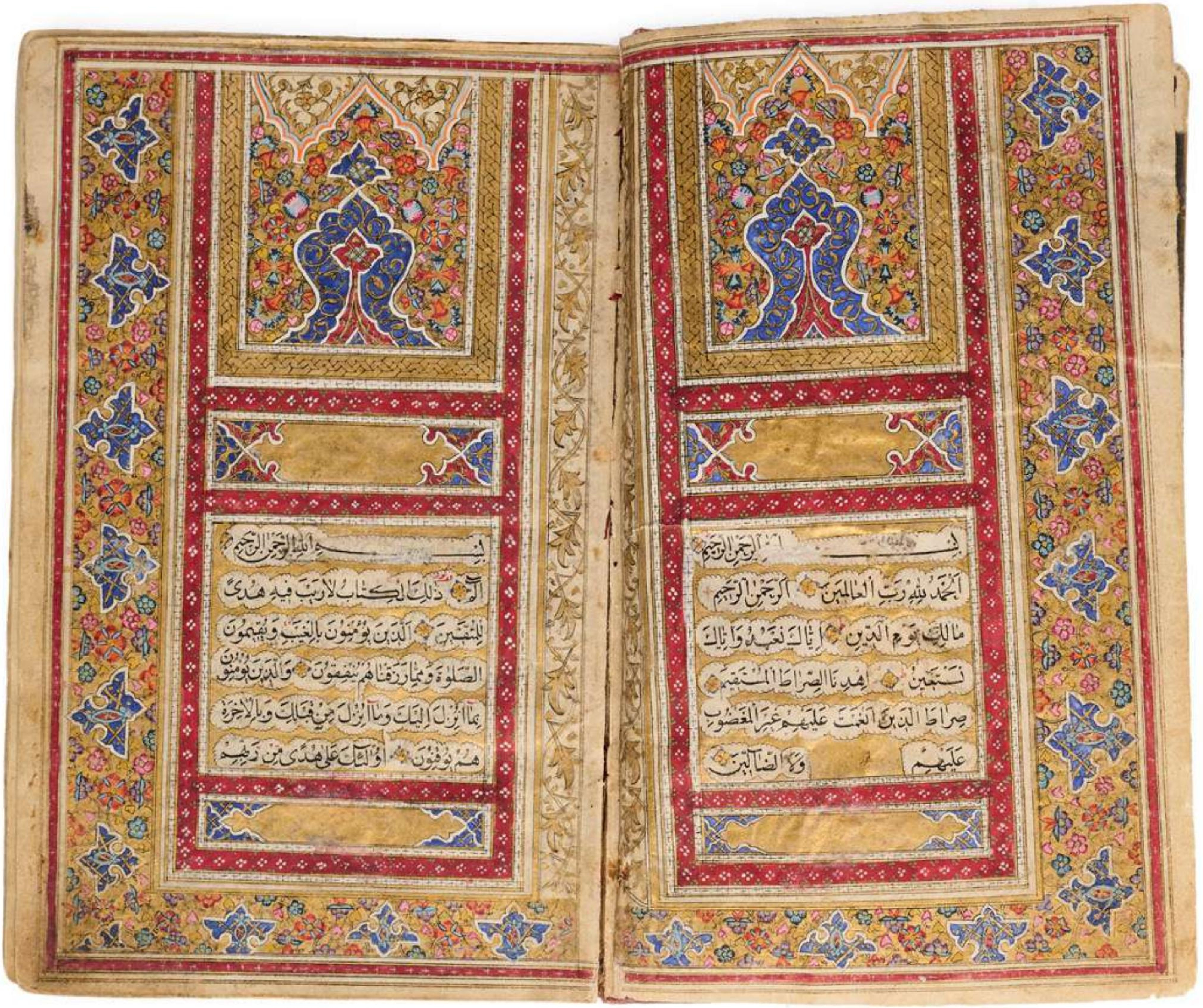


16

FATH-'ALI SABA KASHANI (D. 1823-4), KHUDAVAND-NAMA, PERSIA, DATED 1844-5 A.D.

copied by Fath-'Ali Shah Munshi, a manuscript in Persian, with an elaborate head piece formed of a cusped arch, formal arabesques and floral motifs in gold, red and blue, the text composed of 27 lines of fine nasta'liq in black and red elements within interstitial meanders of gold and gold, blue and red ruled margins, further calligraphic marginal elements throughout, approximately 230ff., the lacquered papier mâché binding with elaborate floral sprays within borders of floral scrolls, the doublures each painted with a design of a single floral design, cloth-lined box, folio 29.7 x 18.8cm, text 21.9 x 11.8cm

£1,200-1,500



بسم الله الرحمن الرحيم
الحمد لله رب العالمين ۝ الرحمن الرحيم
مالك يوم الدين ۝ إياك نعبد وإياك
نستعين ۝ اهدنا الصراط المستقيم ۝
صراط الذين أنعمت عليهم غير المغضوب
عليهم ولا الضالين ۝

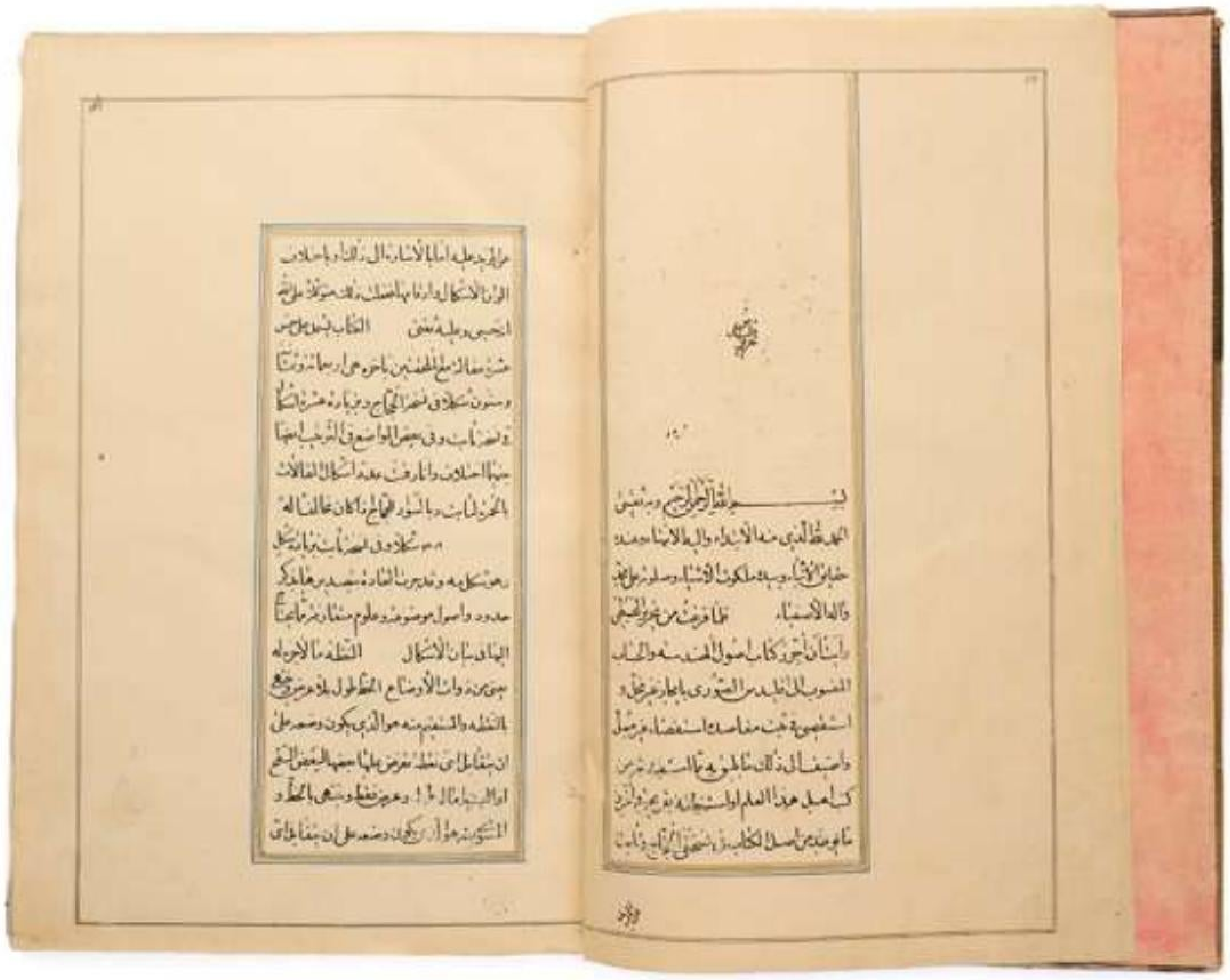
بسم الله الرحمن الرحيم
الم ۝ ذلك الكتاب لا ريب فيه هدى
للمتقين ۝ الذين يؤمنون بالغيب ويقيمون
الصلوة ومما رزقناهم ينفقون ۝ والذين يؤمنون
بما أنزل إليك وما أنزل من قبلك وبالآخرة
هم يوقنون ۝ أولئك على هدى من ربهم

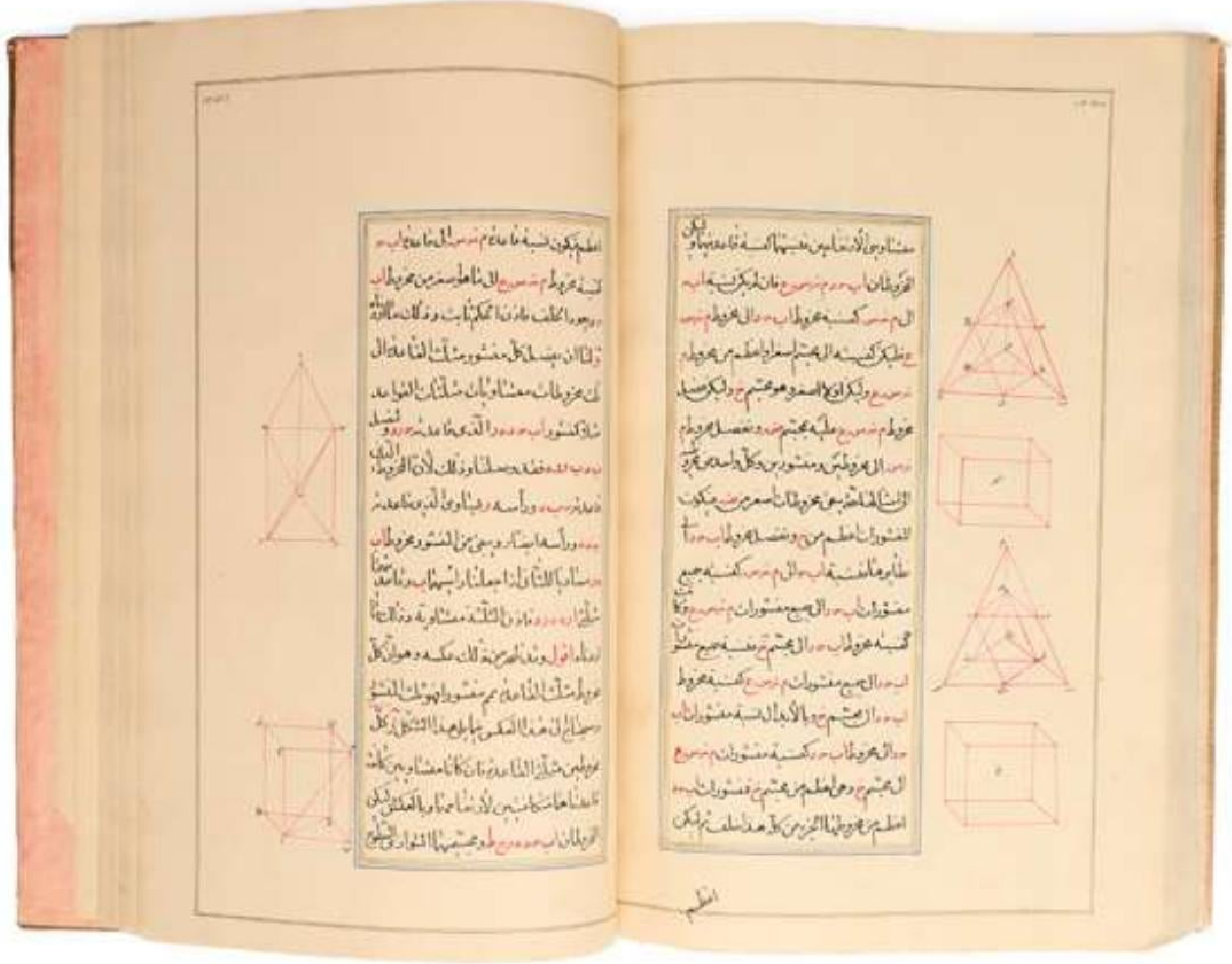
17

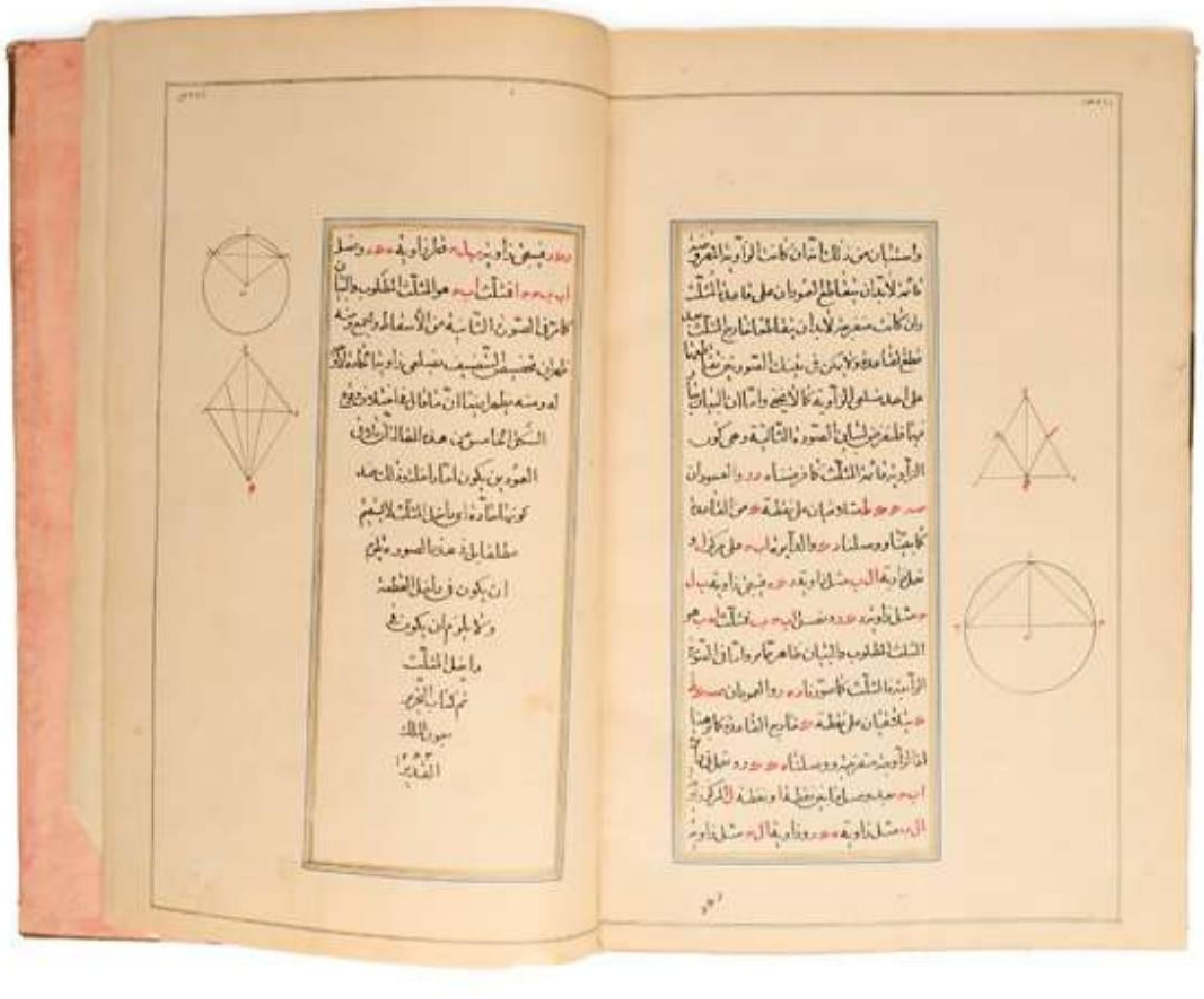
AN ILLUMINATED QUR'AN, QAJAR PERSIA, DATED 1812 A.D., BY ZAYN AL-'ABIDIN AL-TALIQANI AL-KARKABUDI

a manuscript in arabic, a finely decorated opening double page illuminated in gold and colours, *sura* headings in red script on a gold ground flanked by gold arabesques on a coloured ground, further illuminated marginal designs thoughout, the text in 17 lines in a fine *naskh* within double gold lined margins, verses marked by gold roundels dotted with red within a blue dotted border, the cover of lacquered papier-mache decorated with elaborate floral sprays, the doublures each painted with a single floral motif, approximately 180ff., folio 16.4 x 10.1cm, text 11.6 x 6.2cm

£1,200-1,500







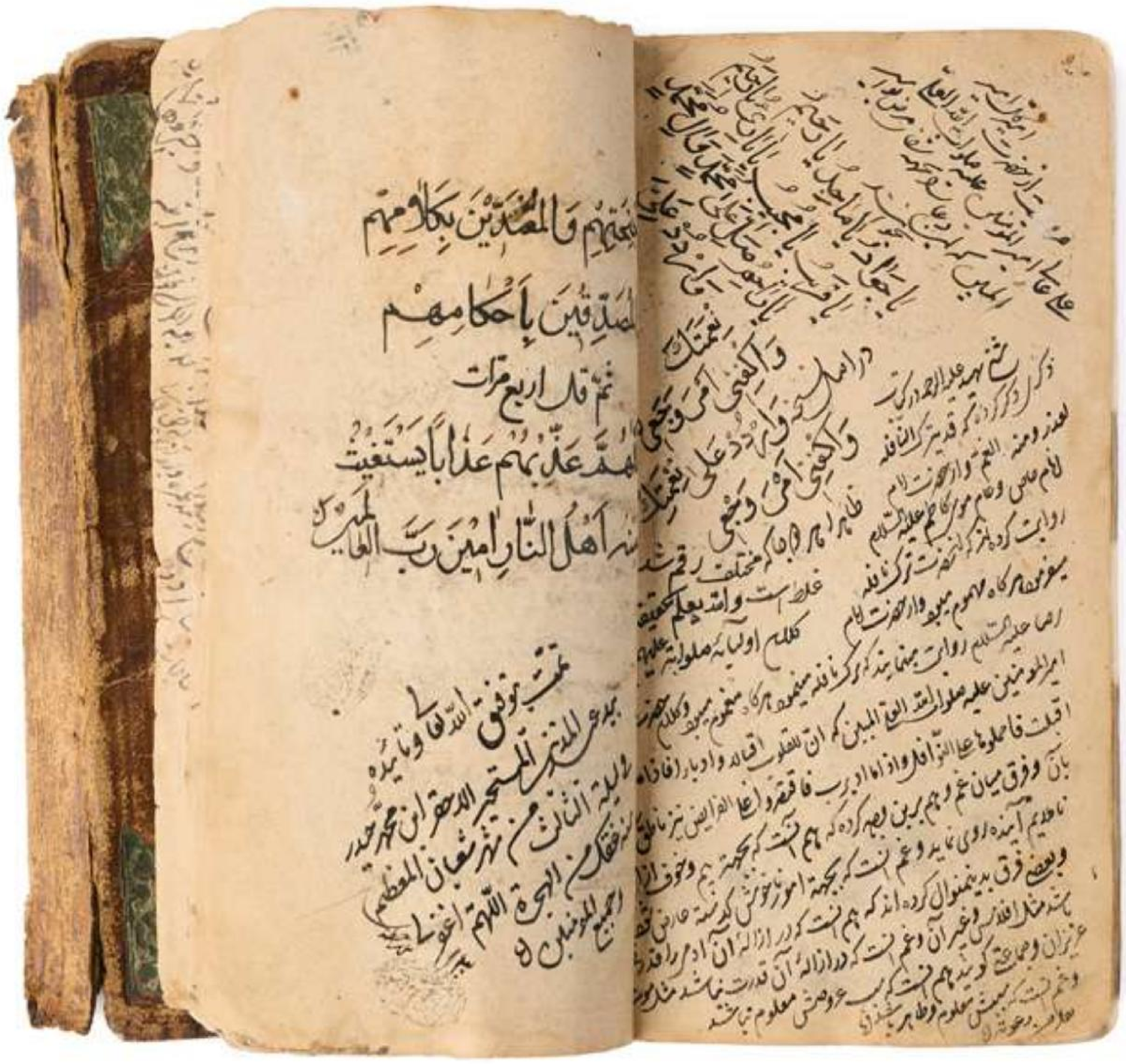
18

NASIR AL-DIN TUSI (D.1274), TAHRIR KITAB USUL AL-HANDASAH LI-UQLIDIS, QAJAR PERSIA, DATED 1845-6

a manuscript of Tusi's recension of Euclid's *Elements of Geometry,* the text composed in 17 lines of elegant cursive script within a gold margin enclosed by blue lines, numerous diagrams in red and black throughout the manuscript within a further double border in black, leather binding, approximately 250ff., folio 22.5 x 14.1cm, text 15.2 x 6.3cm

A later owner's inscription records the manuscript as having been in the possession of Ziya al-Din al-Durri al-Isfahani, dated 1928-9.

£800-1,200

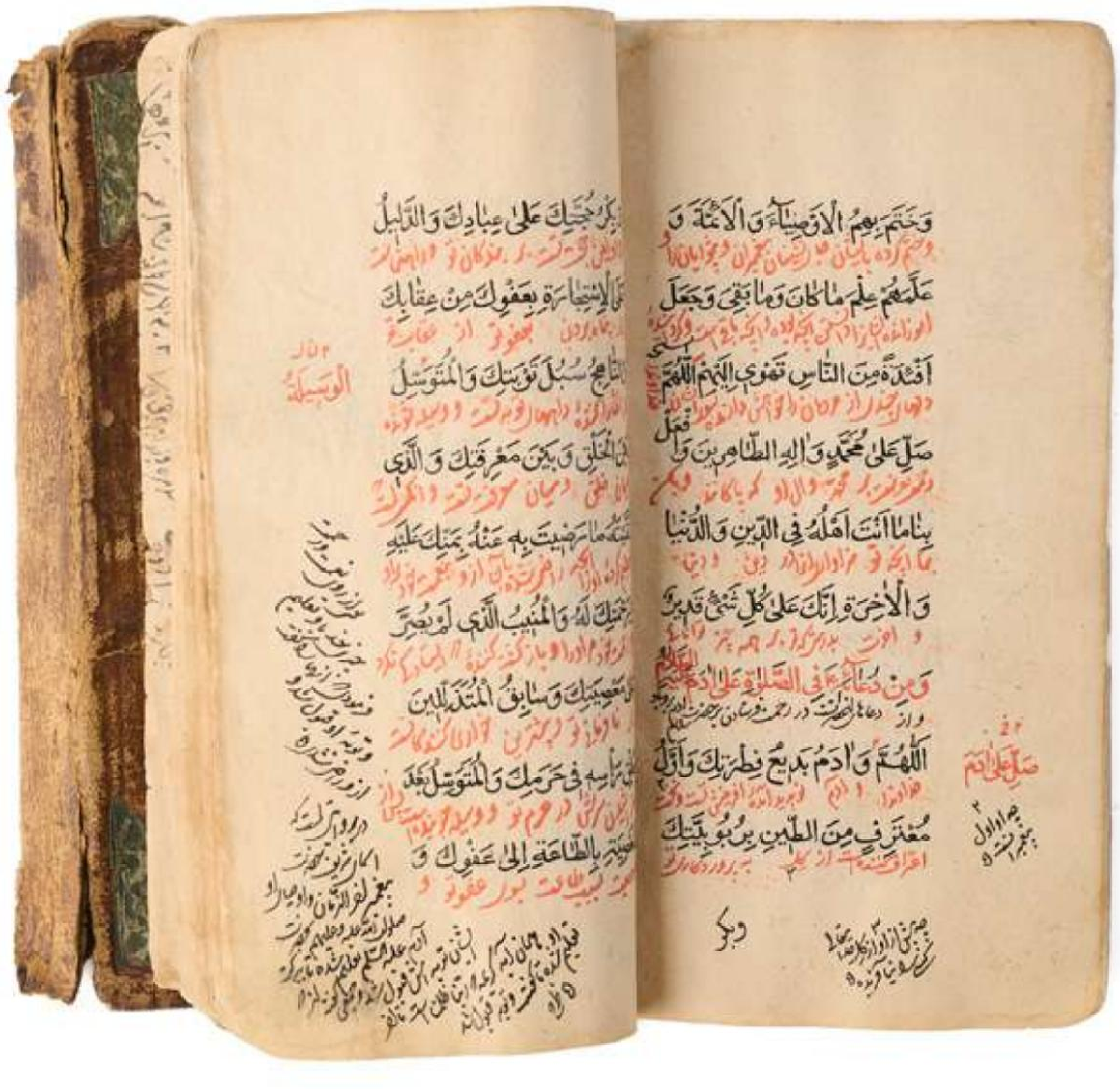


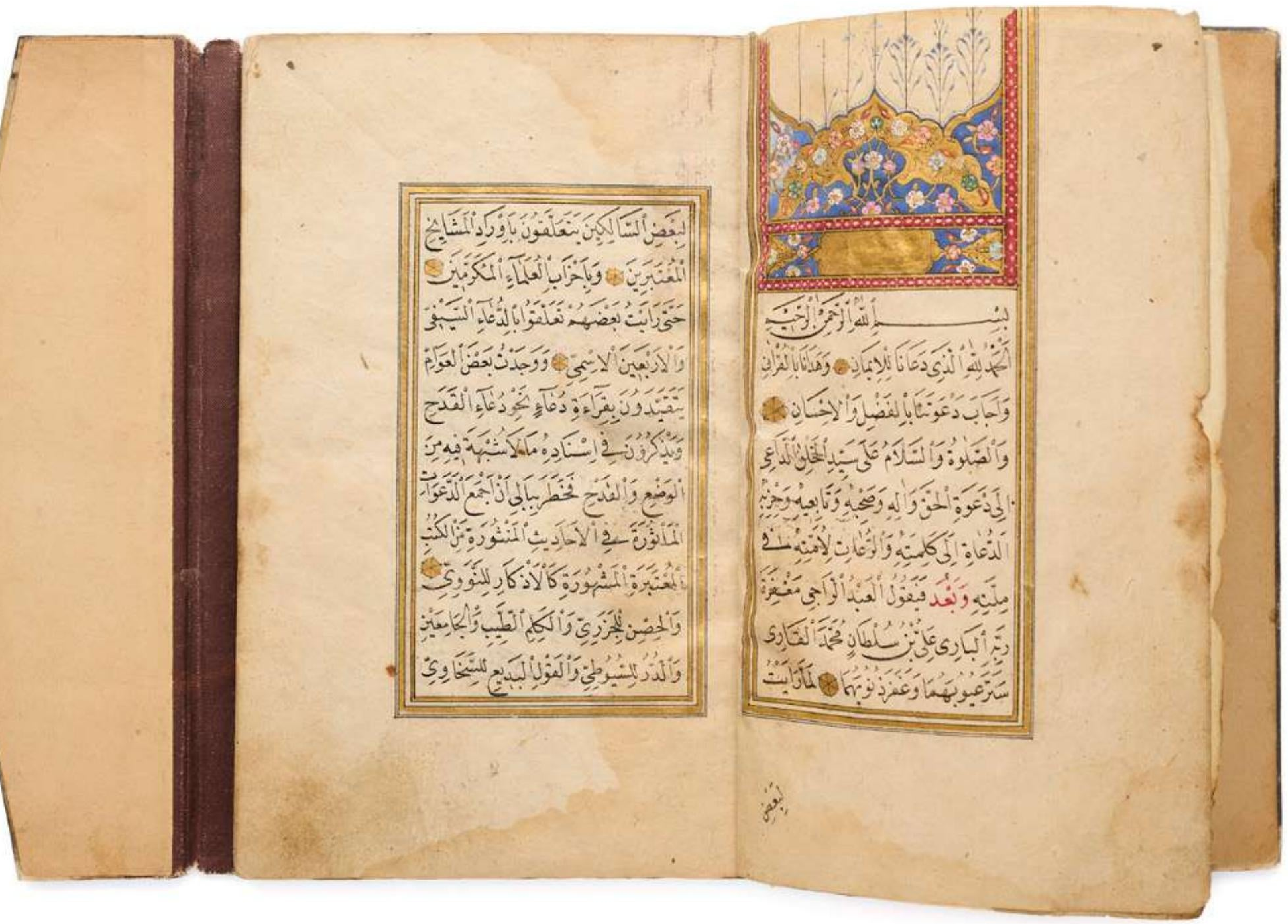
19

A COMPILATION OF SHI'I PRAYERS, PERSIA, 18TH/19TH CENTURY

a compilation of Shi'i prayers in Arabic, the text largely comprising 9 lines of cursive script in black with 9 lines of Persian interstitial text in red, some additions in a different hand, several owner's seal impressions, morocco leather binding with impressed cartouche designs, approximately 360 pages, folio 17.6 x 9cm, text 12.2 x 5cm

£600-800



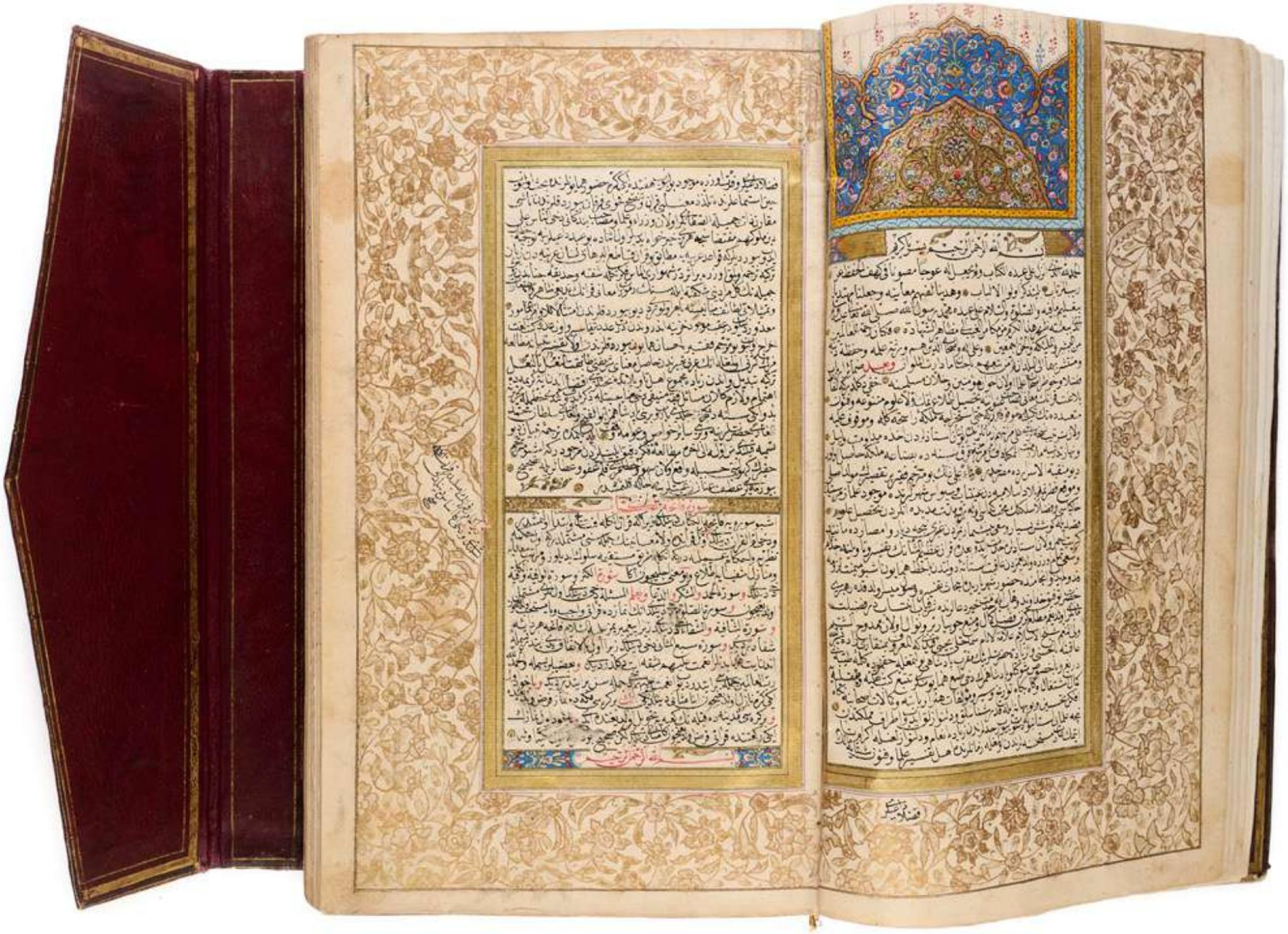


20

ALI AL-QARI AL-HARAWI (D. 1605-06), AL-HIZB AL-A'ZAM, OTTOMAN TURKEY, DATED 1723-4 A.D.

a manuscript copied by Dervish Muhammad, the opening page with an illuminated heading in gold and colour, verses marked by hexafoil gold and lined motifs, the text in eleven lines of accomplished *naskh* within double gold and black lined margins, embossed and gilt morocco leather binding with a quatrefoil design of formal arabesques, 69ff., folio 17 x 10.2cm, text 10.1 x 5.9cm

£800-1,200

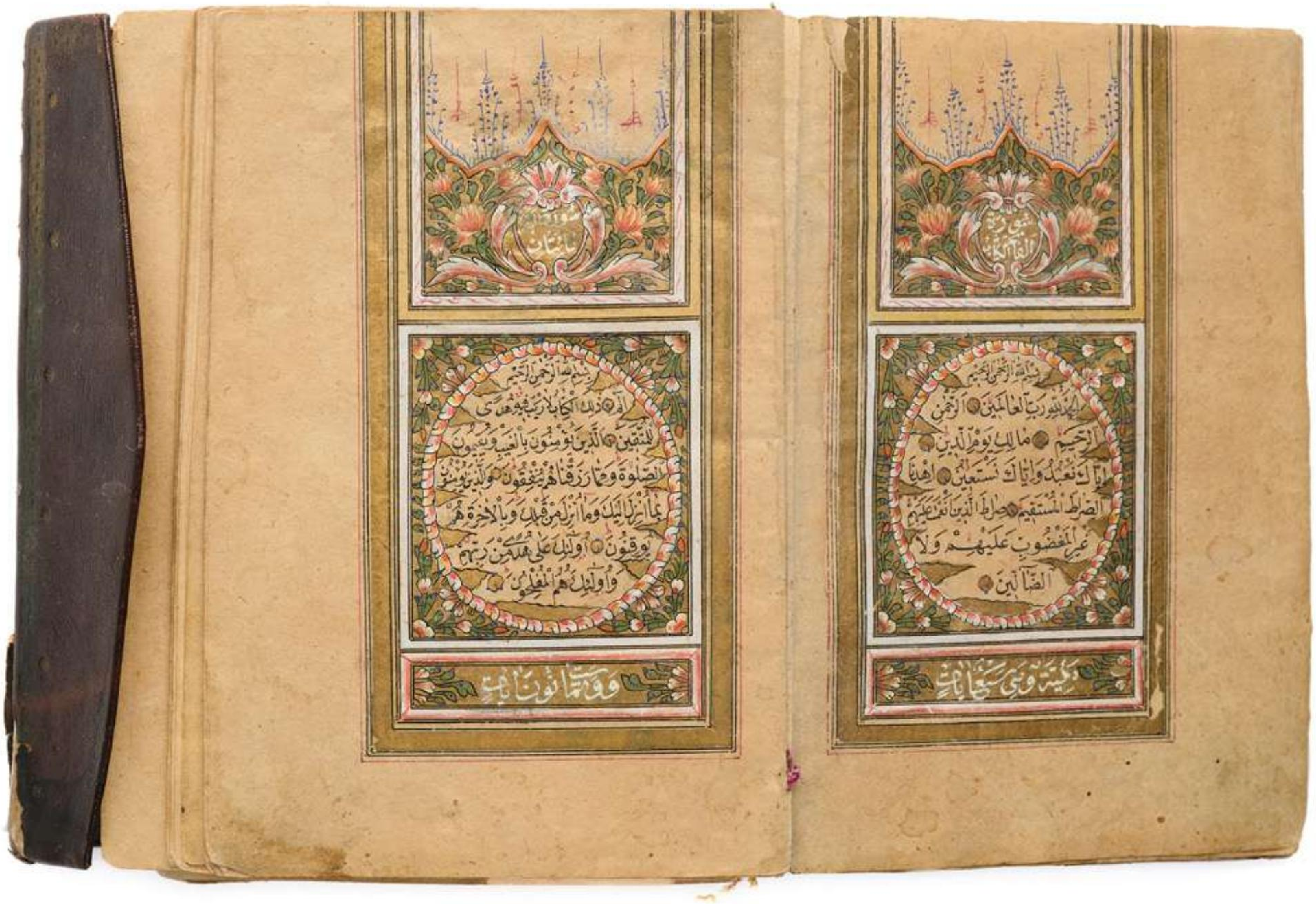


21

AN ILLUMINATED EXEGESIS OF THE QUR'AN, OTTOMAN TURKEY, COPIED BY OSMAN, DATED 1764 A.D.

a copy of the exegesis, or *tafsir,* of the Qur'an, in Ottoman Turkish, opening with four pages of index, *fihrist,* the opening double page with an illuminated head piece in gold and colour and borders of scrolling floral motifs in gold, the text in a fine cursive script comprising 33 lines within a broad gold border lined in red and blue, verse markings in gold and annotated in red, approximately 360ff., the morocco leather binding elaborately decorated with moulded lobed cartouches of formal arabesques heightened with gold, with titled box, folio 32.3 x 18.5cm, text 21.8 x 10.2cm

£2,000-3,000

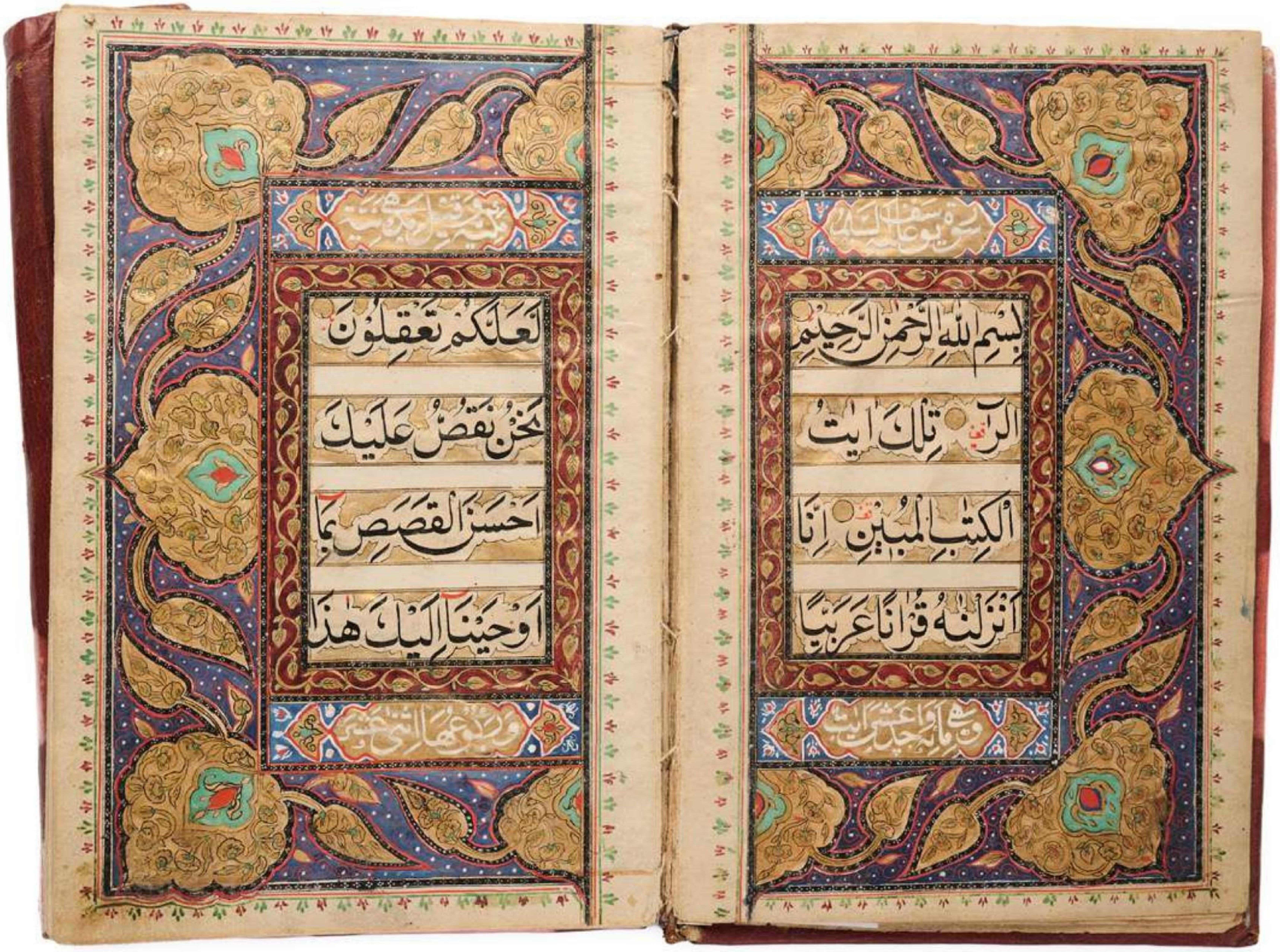


22

AN ILLUMINATED QUR'AN, OTTOMAN TURKEY, BY SALIM AL-ZAGRAVI, DATED 1876-7 A.D.

a manuscript in arabic, with a opening double page illuminated in gold and colour, a further illuminated page at the end of the text, *sura* headings in white on a gold ground, elaborate illuminated markings in the margins throughout, verse endings indicated by gold roundels, the text in 15 lines of fine *naskh* within a broad gold margin lined in blue and red, marbled end papers, a morocco leather binding with impressed geometrical decoration, approximately 300ff., folio 13.6 x 9.3cm, text 8.7 x 4.9cm

£800-1,200

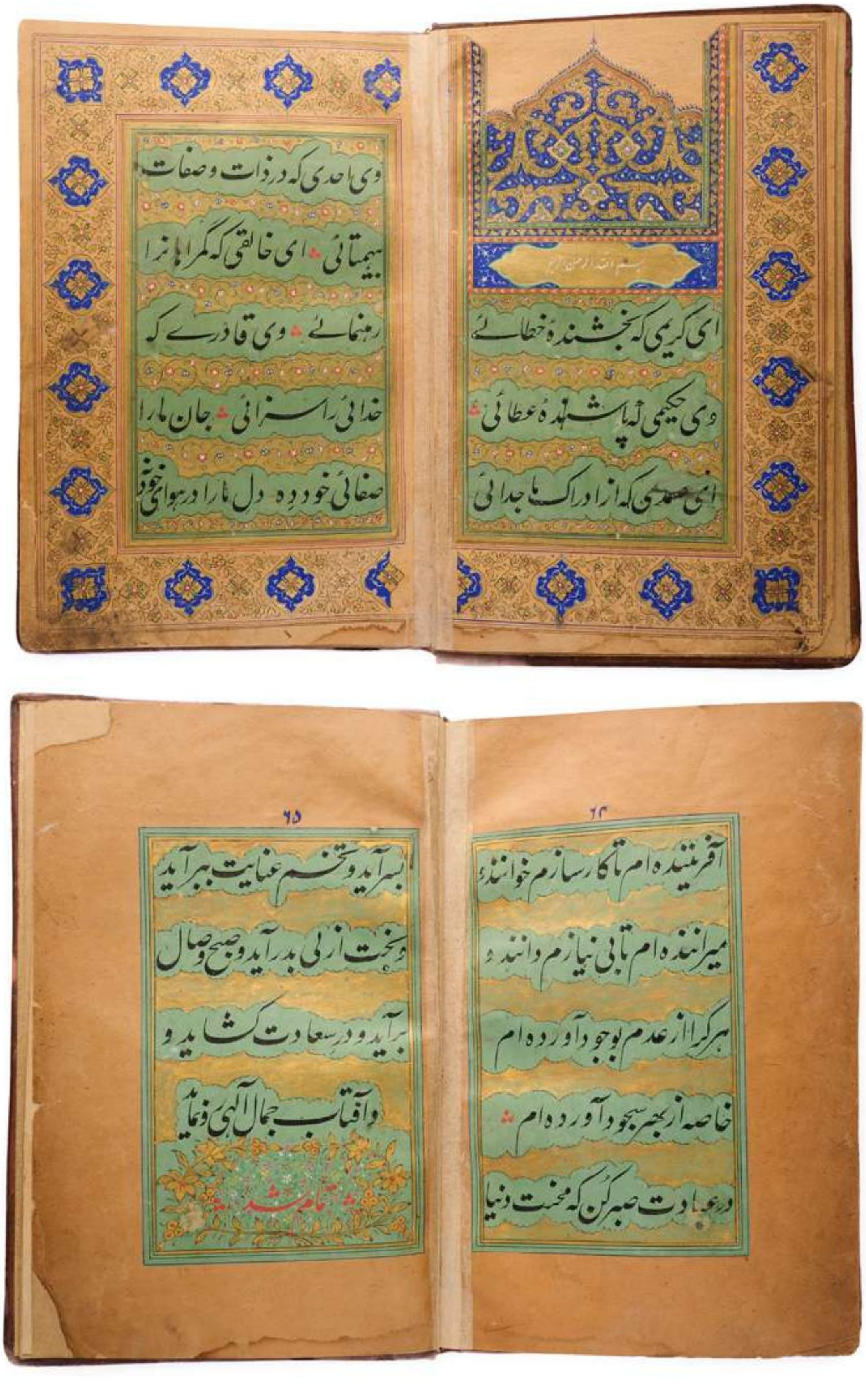


23

SELECTIONS FROM THE QUR'AN, PROBABLY KASHMIR, 19TH CENTURY, COPIED BY SIRAJ AL-DIN

a manuscript in arabic, opening with a double page illuminated in gold and colours, verses marked by gold lined roundels, the text of elegant cursive script in six lines, each line within gold and lined margins with further red, blue and gold margins around the text, *sura* headings in white script on a gold ground within dark blue borders, illuminated marginal markings throughout, a further double page illuminated in gold and colour, some sections with interstitial script, embossed and gilt-decorated leather binding, probably original, 168ff., folio 21.3 x 13.9cm, text 13.9 x 8.4cm

£800-1,200



بسم الله الرحمن الرحیم

ای کریمی که بخشنده خطائی
وی حکیمی که پاشنده عطائی
ای صمدی که از ادراک ما جدائی

وی احدی که در ذات و صفات
بیهمتائی ای خالقی که گمراهانرا
رهنمائی وی قادری که
خدائی را سزائی جان ما را
صفائی خود ده دل ما را در هوائی خود

۶۴

آفریننده ام تا کارسازم خوانند
میراننده ام تا بی نیازم دانند
هر کرا از عدم بوجود آورده ام
خاصه از بهر سجود آورده ام
در عبادت صبر کن که محنت دنیا

۶۵

بسر آید و تخم عنایت بر آید
و بخت ازلی بدر آید و صبح وصال
بر آید و در سعادت کشاید و
وآفتاب جمال الهی و نماید
تمام شد

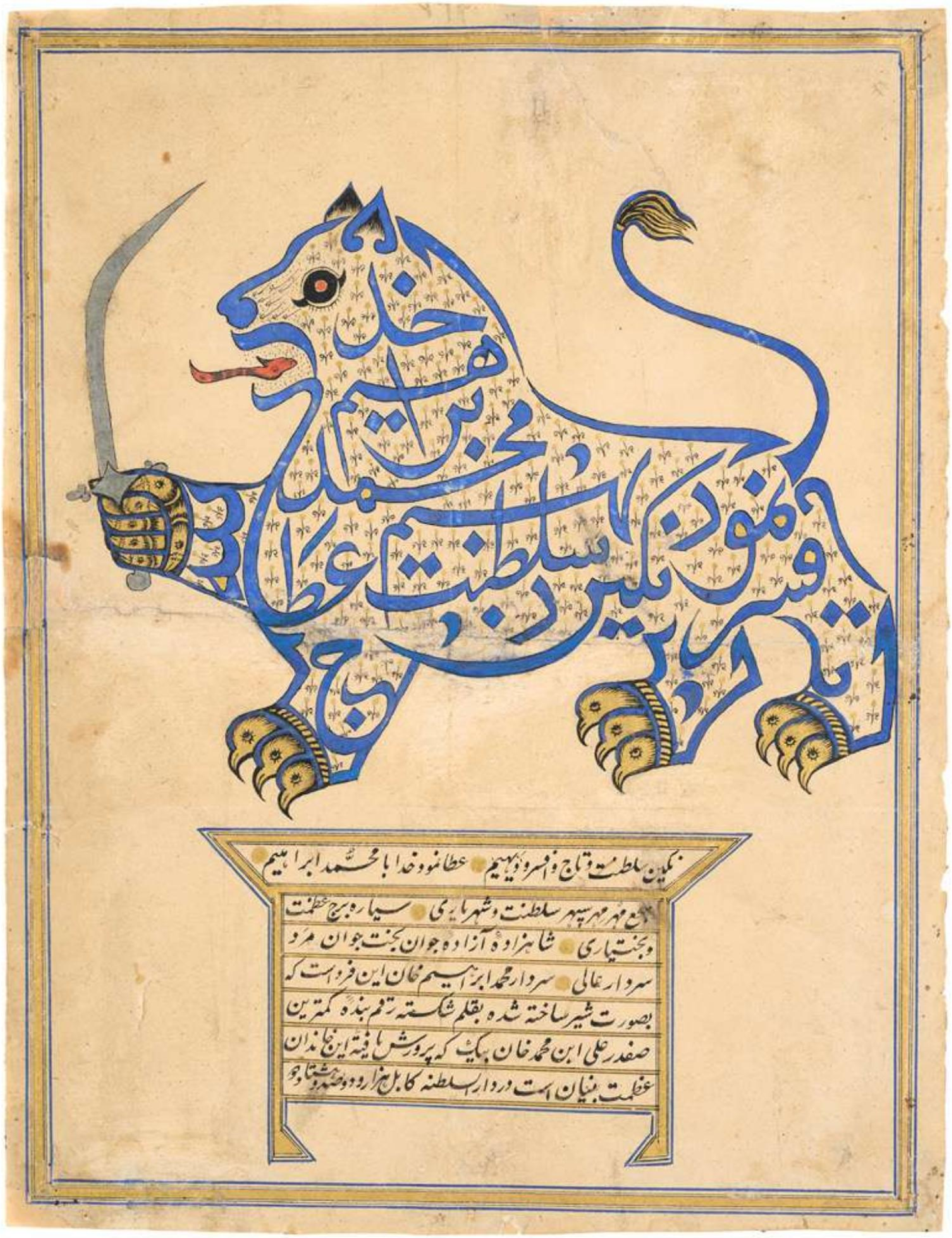
24

KHWAJA 'ABDULLAH ANSARI (D.1088), MUNAJAT, PROBABLY AFGHANISTAN, DATED 1883

a manuscript in Persian, a frontispiece of nasta'liq in blue within an elaborate roundel in gold and colour on a pale green panel, an opening double page with headpiece of scrolling arabesques in gold on a blue ground, the text composed in five lines on a green ground with interstitial floral scrolls on gold with ruled margins around a border of lobed cartouches in blue with gold floral scrolls emanating, 34ff., folio 30.8 x 20.1cm, text 20.1 x 12.7cm

£1,000-1,500

VARIOUS OWNERS


نگین سلطنت و تاج و افسر و دیهیم ● عطا نمود خدا با محمد ابراهیم
مهر سپهر سلطنت و شهریاری ● سیاره برج عظمت
و بختیاری ● شاهزاده آزاده جوان بخت جوان مرد
سردار عالی ● سردار محمد ابراهیم خان این فرد است که
بصورت شیر ساخته شده بقلم شکسته رقم بنده کمترین
صفدر علی ابن محمد خان بیگ که پرورش یافته این خاندان
عظمت بنیان است در دار السلطنه کابل هزار و دو صد و هشتاد و

25

A MAGNIFICENT CALLIGRAPHIC COMPOSITION IN THE FORM OF A LION

in the name of Muhammad Ibrahim Khan, signed Safdar 'Ali Ibn Muhammad Khan Beg, Kabul, second half 19th century, ink, colour and gold on paper, the blue inscription in deep blue *jali thuluth* forming a lion who holds a sword, an inscription in black *nasta'liq* script below within a gold, blue and black cartouche, within blue and black-ruled gold frame, 24.2 x 18.4cm

Provenance: Christie's, 10th October 2014, lot 196

£800-1,200

26

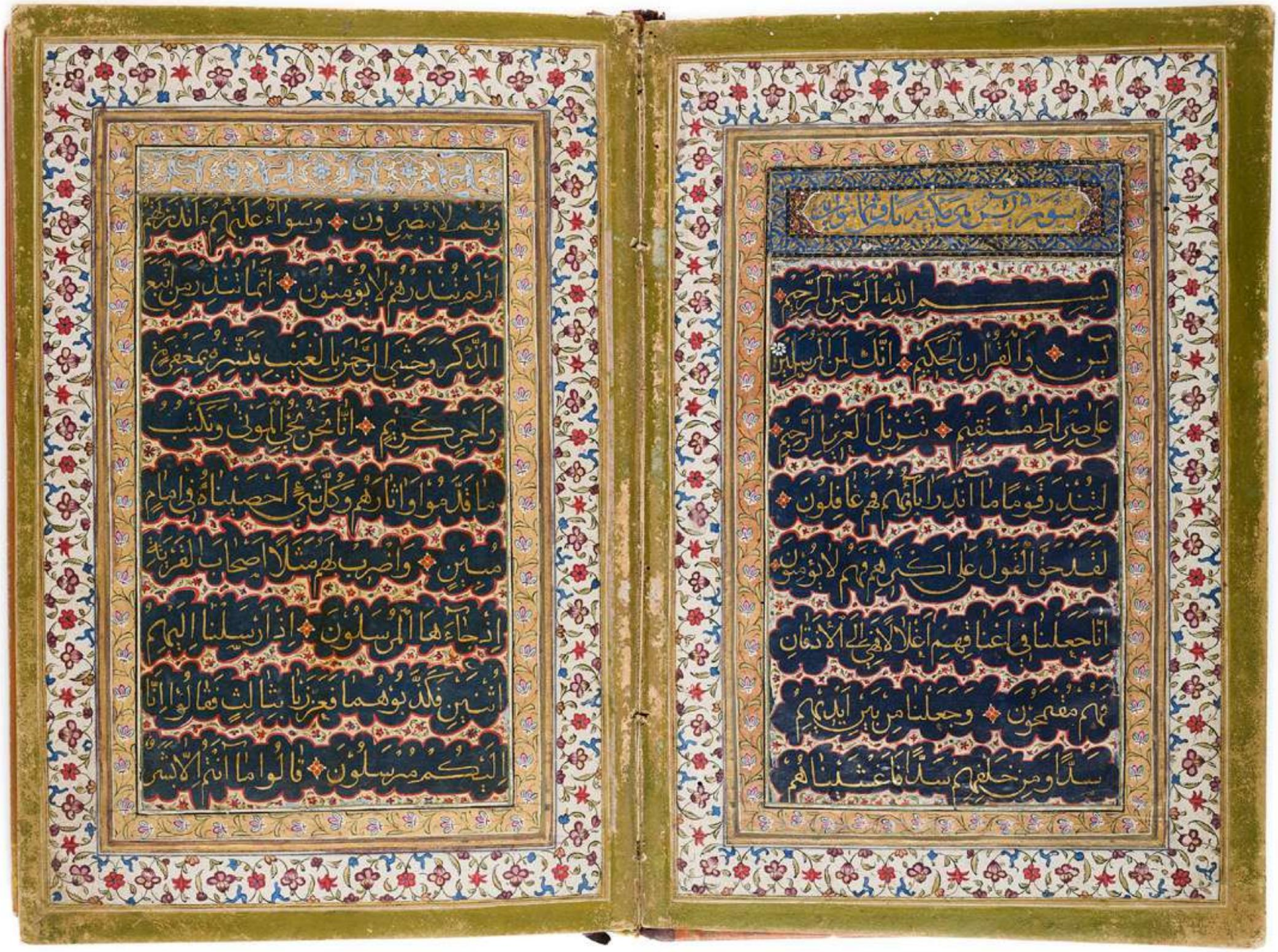
FIVE SURAS OF AN ILLUMINATED QUR'AN, PROBABLY KASHMIR, SIGNED MUHAMMAD TAQI, DATED 1810-11 A.D

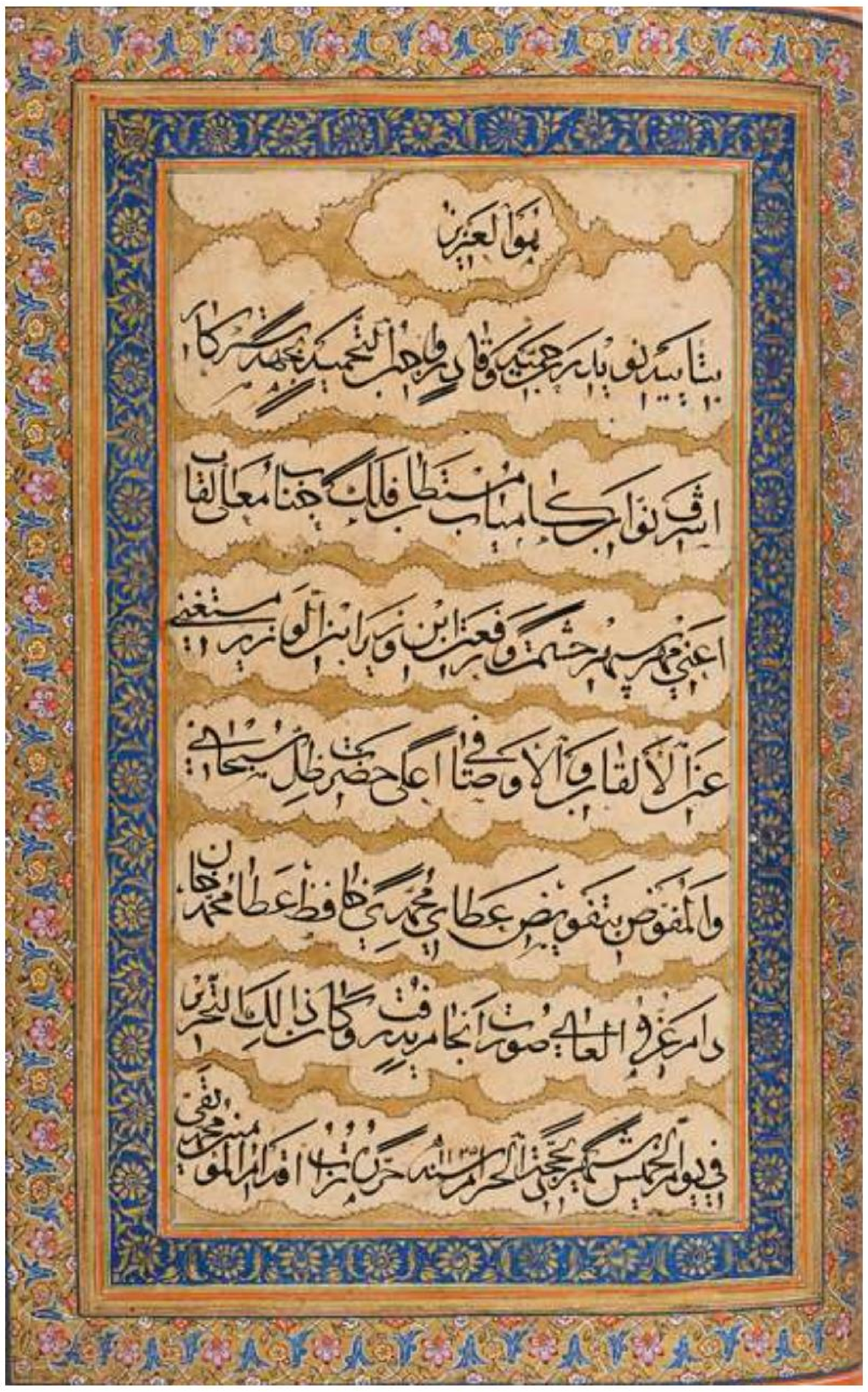
a manuscript in Arabic containing five suras of the Qur'an copied by Muhammad Taqi for Hafiz 'Ata Muhammad Khan in A.H. 1225/1810-11 A.D., the text composed in *naskh* in 9 lines on each of 36 compositions over 38ff., the text field reserved variously on dark blue and cream grounds illuminated with dividing meanders of floral scrolls and contained within margins of further scrolling floral designs, within original lacquered papier mâché binding, folio 28.7 x 19cm; binding 30 x 20cm

The text consists of five Surahs from the Qur'an: Ya-Sin (36) (fol. 1v-7v), al-Fatah (the Victory, 48) (fol. 7v-12r), al-Mulk (the Kingship, 67) (fol. 12r-14v), al-Dhar (the Man, 76) (fol. 14v-16v) and the Announcement (78) (fol. 16v-18v). The colophon indicates that the manuscript was copied by Muhammad Taqi for Hafiz 'Ata Muhammad Khan, called 'the son of the vizier', and dated Thursday in the month of Dhu'l-Hijja A.H. 1225 (December 1810-January 1811). The binding also dated, in nasta'liq, A.H. 1225/1810-11 A.D.

The patron of the manuscript is 'Ata Muhammad Khan Bamizai, of the powerful Afghan family of Alikozais, who was governor of Kashmir (then a province of Afghanistan) until 1813. He continued to serve his ruler Shah Mahmud Durrânî during his second reign in Kabul until 1818 and followed him to Herat until the latter's death in 1828. 'Ata Muhammad Khan inherited the position from his father, Sher Muhammad Khan Bamizai, who was also governor of Afghanistan before him and died in 1807-8. The latter's father was Bagi Khan, who was appointed prime minister of Ahmad Shah Durrânî with the title of 'Ashraf al-Wuzara', better known as Shah Wali Khan. The latter established Ahmad Shah's authority in Afghan Turkestan and Bamyan in 1751.

£8,000-12,000





هو العزيز

[illegible]

[illegible] معالی القاب

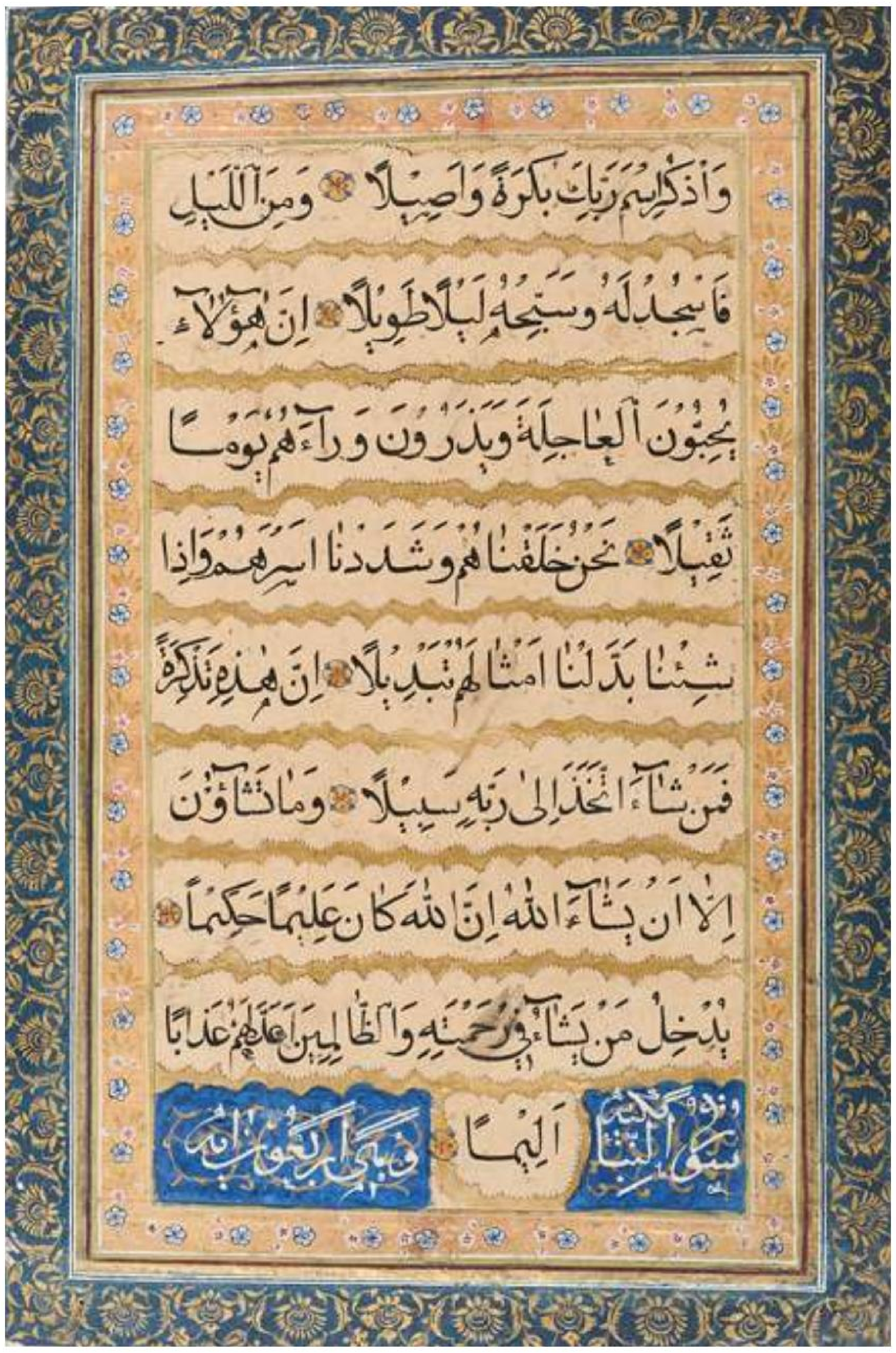
اعنی [illegible] مستغنی

عن الالقاب والاوصاف اعلی حضرت ظل سبحانی

والمفوض بتفویض عطای محمدی [illegible]

دام عزه العالی صورت انجام پذیرفت و کان ذلک التحریر

فی یوم الخمیس [illegible] الحرام سنه [illegible] محمد نقی



واذكر اسم ربك بكرة واصيلا ۞ ومن الليل

فاسجد له وسبحه ليلا طويلا ۞ ان هؤلاء

يحبون العاجلة ويذرون وراءهم يوما

ثقيلا ۞ نحن خلقناهم وشددنا اسرهم واذا

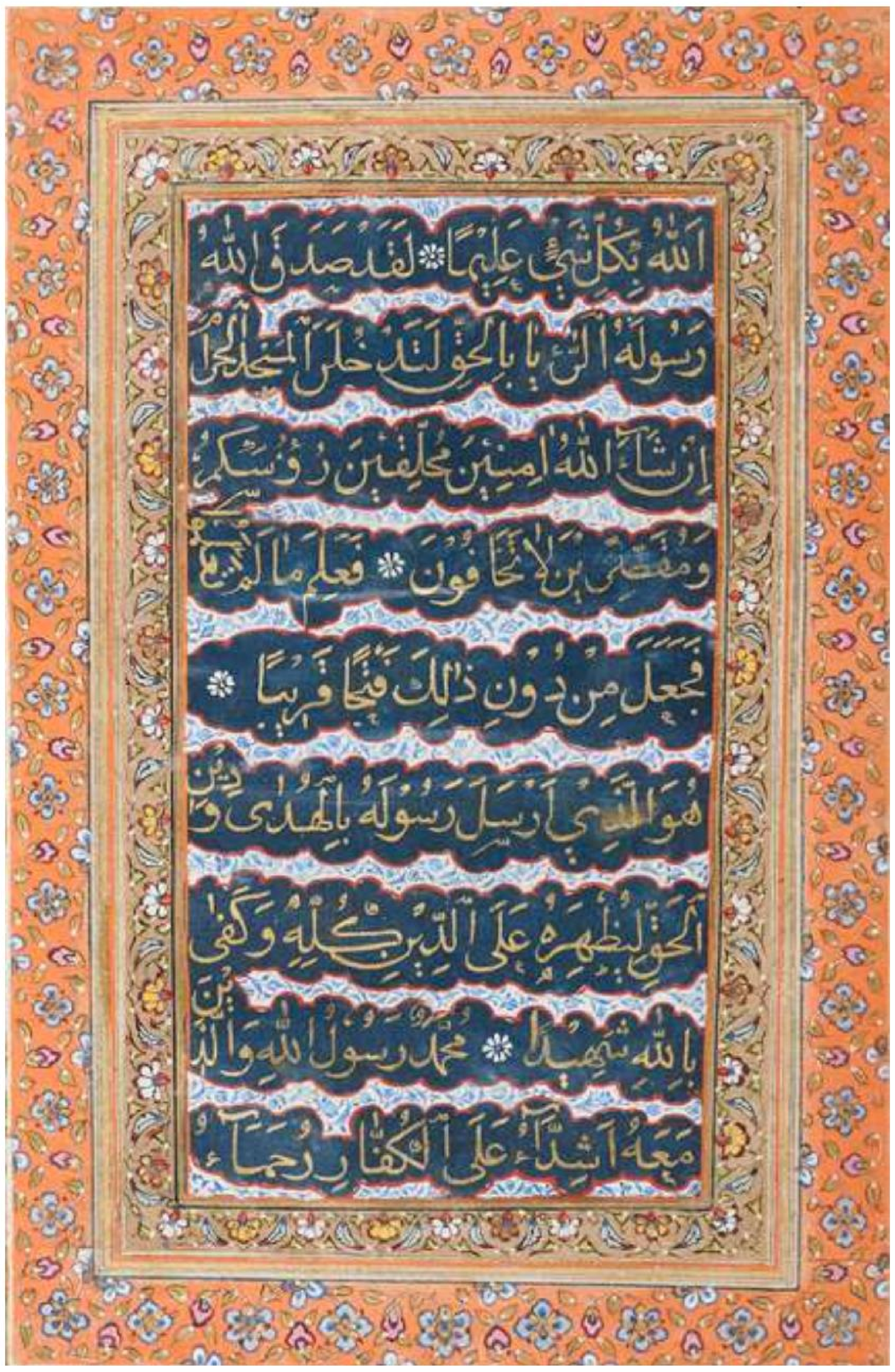
شئنا بدلنا امثالهم تبديلا ۞ ان هذه تذكرة

فمن شاء اتخذ الى ربه سبيلا ۞ وما تشاءون

الا ان يشاء الله ان الله كان عليما حكيما ۞

يدخل من يشاء في رحمته والظالمين اعد لهم عذابا

سورة النبأ مكية اليما ۞ وهي اربعون آية



الله بكل شيء عليما ۞ لقد صدق الله

رسوله الرؤيا بالحق لتدخلن المسجد الحرام

ان شاء الله آمنين محلقين رؤوسكم

ومقصرين لا تخافون ۞ فعلم ما لم تعلموا

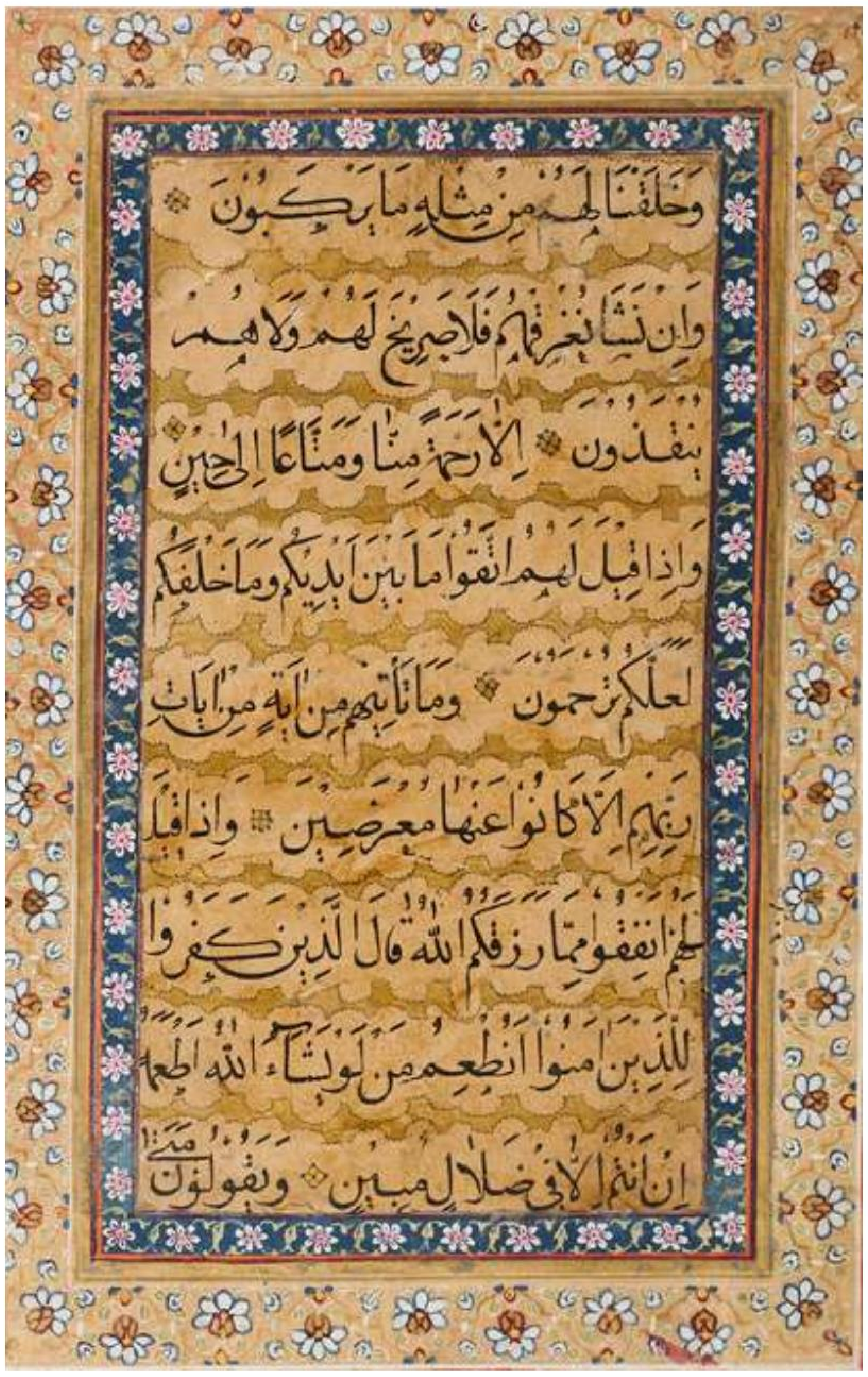
فجعل من دون ذلك فتحا قريبا ۞

هو الذي ارسل رسوله بالهدى ودين

الحق ليظهره على الدين كله وكفى

بالله شهيدا ۞ محمد رسول الله والذين

معه اشداء على الكفار رحماء



۞ وخلقنا لهم من مثله ما يركبون

وان نشأ نغرقهم فلا صريخ لهم ولا هم

ينقذون ۞ الا رحمة منا ومتاعا الى حين ۞

واذا قيل لهم اتقوا ما بين ايديكم وما خلفكم

لعلكم ترحمون ۞ وما تأتيهم من آية من آيات

ربهم الا كانوا عنها معرضين ۞ واذا قيل

لهم انفقوا مما رزقكم الله قال الذين كفروا

للذين آمنوا انطعم من لو يشاء الله اطعمه

ان انتم الا في ضلال مبين ۞ ويقولون متى

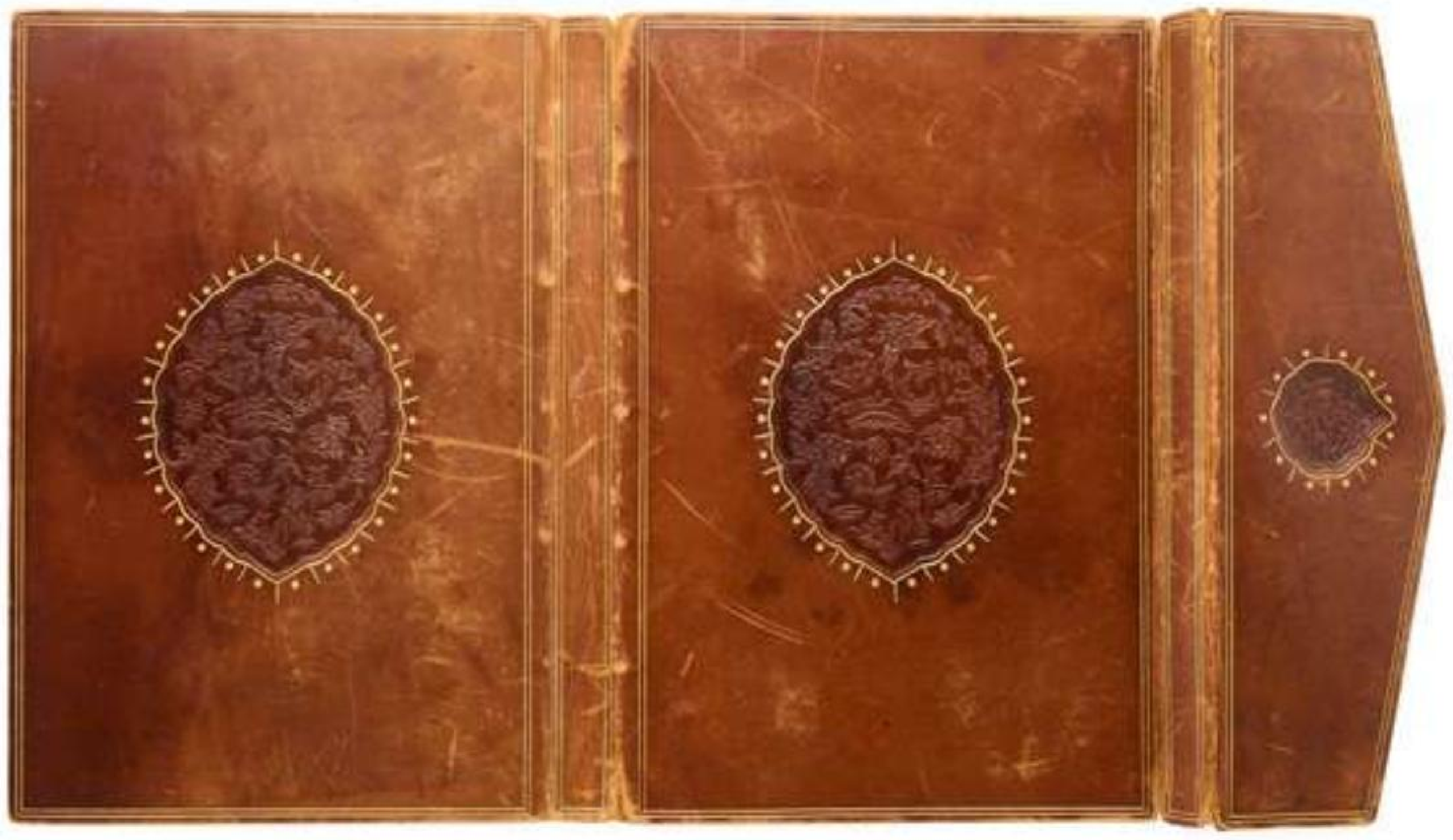
27

A LEATHER BOOKBINDING, PROBABLY OTTOMAN TURKEY, CIRCA 17TH CENTURY

with gilded and stamped decoration in the form of a central lobed cartouche with a design of interlacing naturalistic foliage, the recto with similar, with double lined borders, 19.7 x 14.8cm

Provenance: Property of the late
Ernst J. Grube

£150-250



28

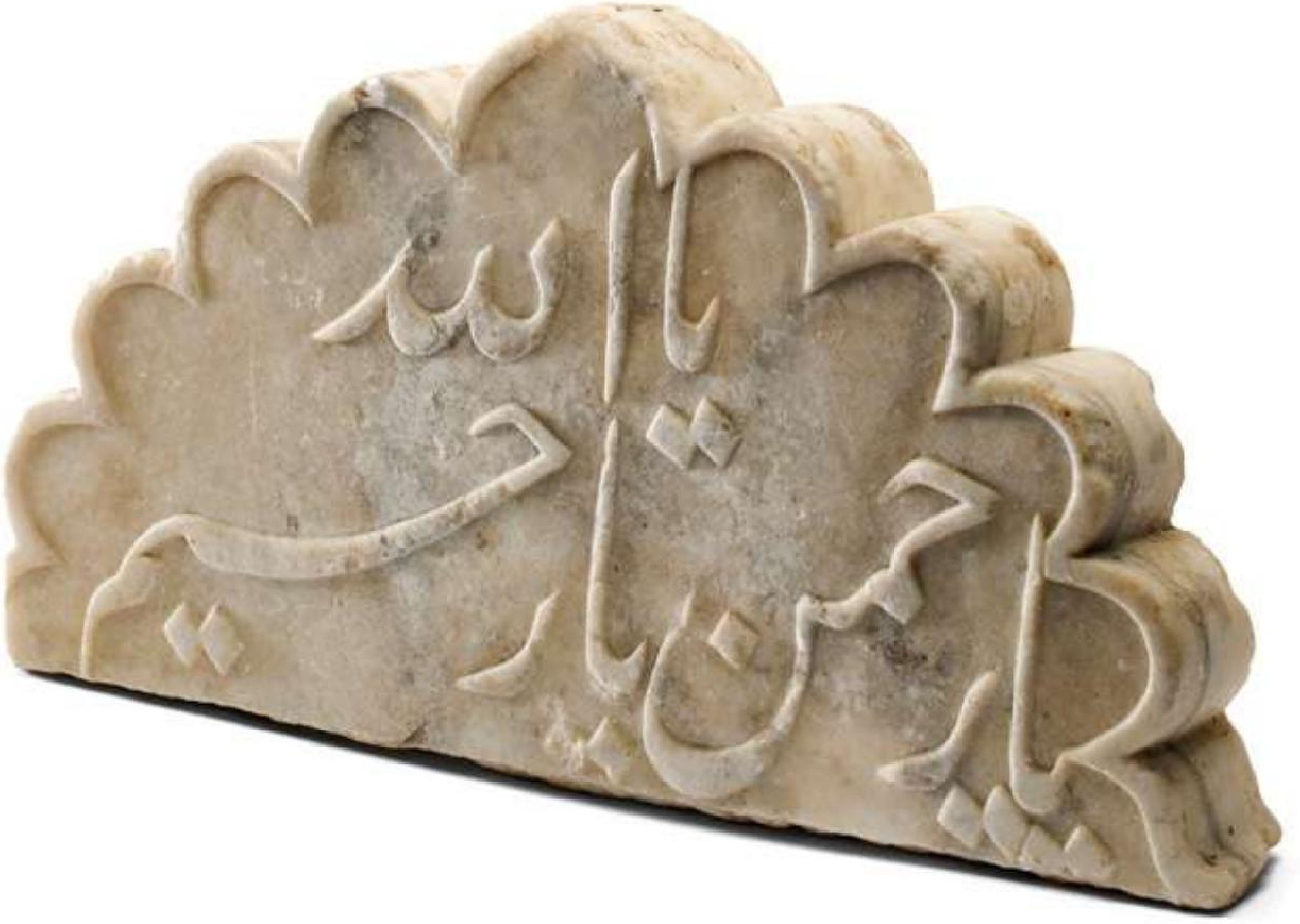
A MUGHAL INSCRIBED MARBLE PANEL, NORTHERN INDIA, 17TH/18TH CENTURY

of lobed arched form, one side with *naskh* inscription flanked by fish and lotus motifs, the other side inscribed in *nastaliq*, 24 x 45 x 7cm

The *naskh* script has been read: ya fataha, the *nastaliq* script on the other side reads: *ya allah ya Rahman ya Karim.*

Provenance: Private collection, London. Acquired about 35 years ago in the UK

£800-1,200

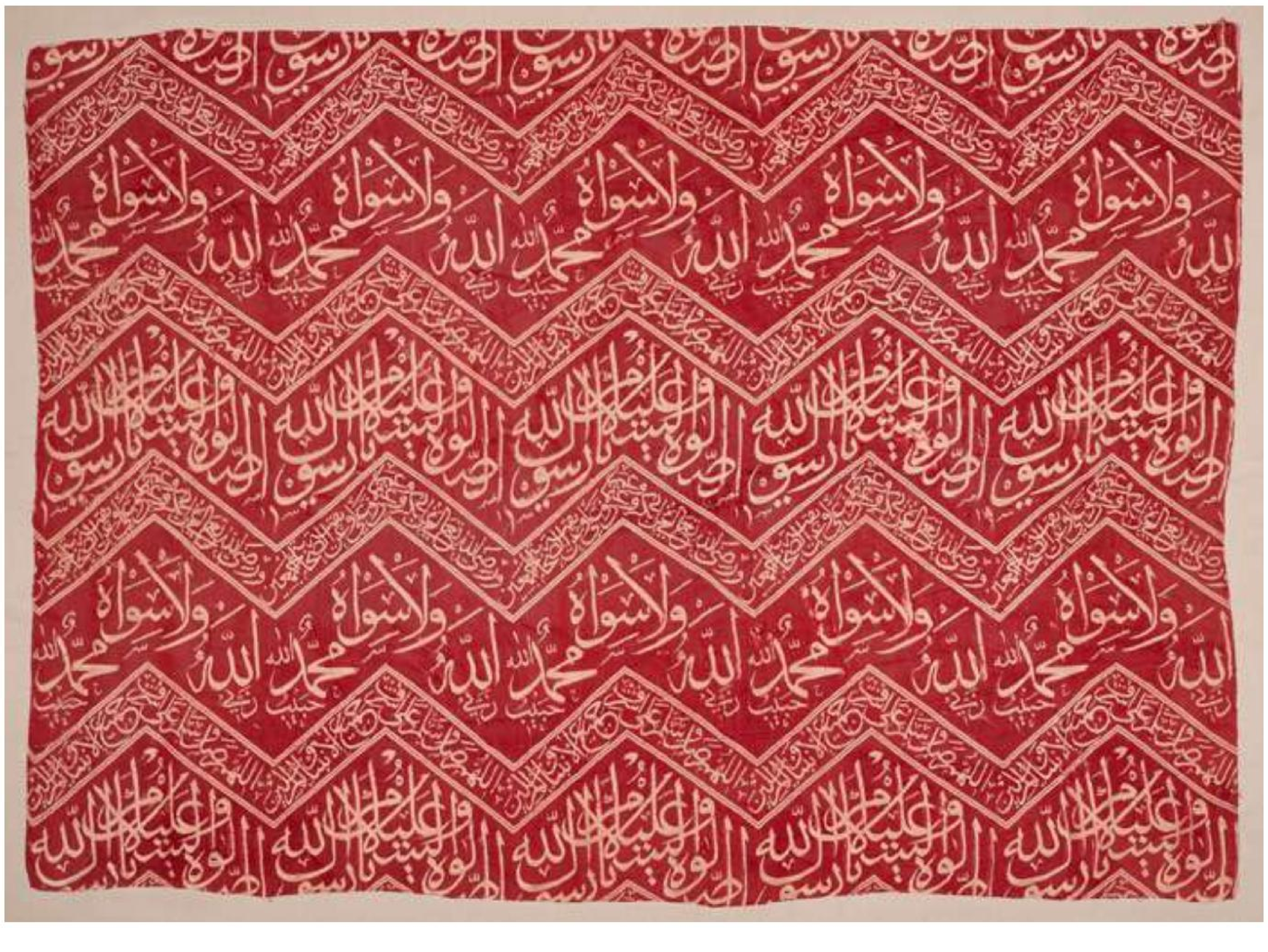


29

A SILK CALLIGRAPHIC TEXTILE, OTTOMAN, CIRCA 17TH CENTURY

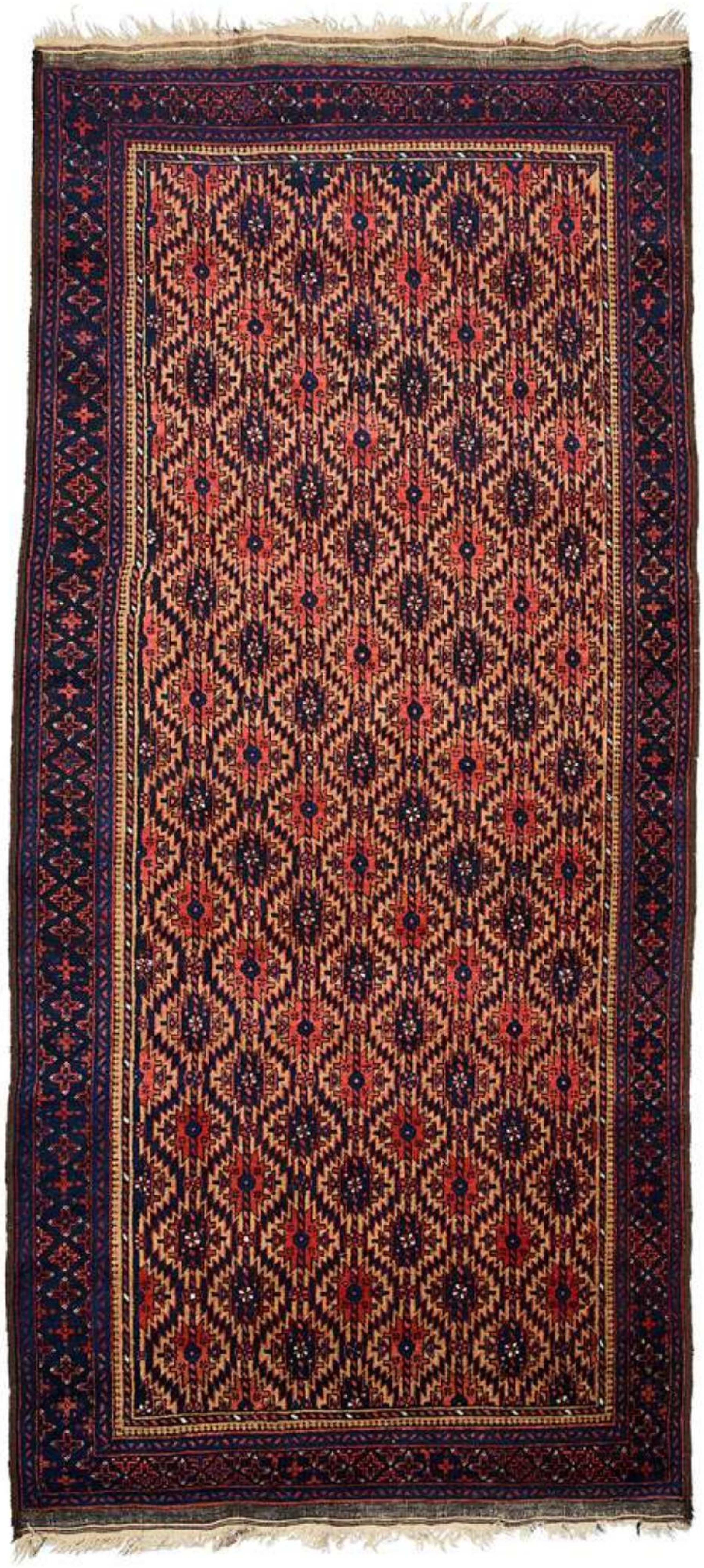
with white calligraphy on a red ground, unframed, 44 by 75cm

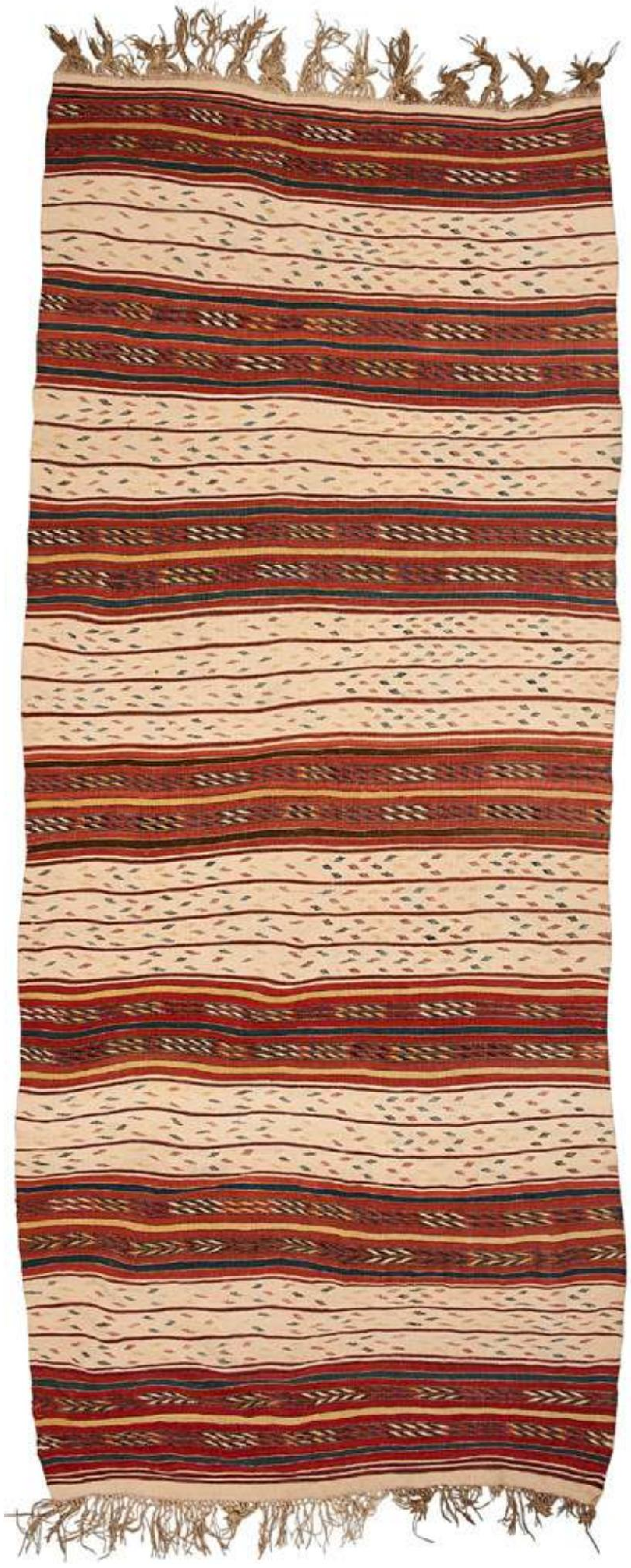
£300-500



TRIBAL RUGS FROM THE COLLECTION OF THE LATE MICHAEL BING

LOTS 30-44





30

A BALUCH LONG RUG, EAST PERSIA, 20TH CENTURY

the trellis field with with diagonal rows of madder and indigo guls, approximately 260 by 115cm

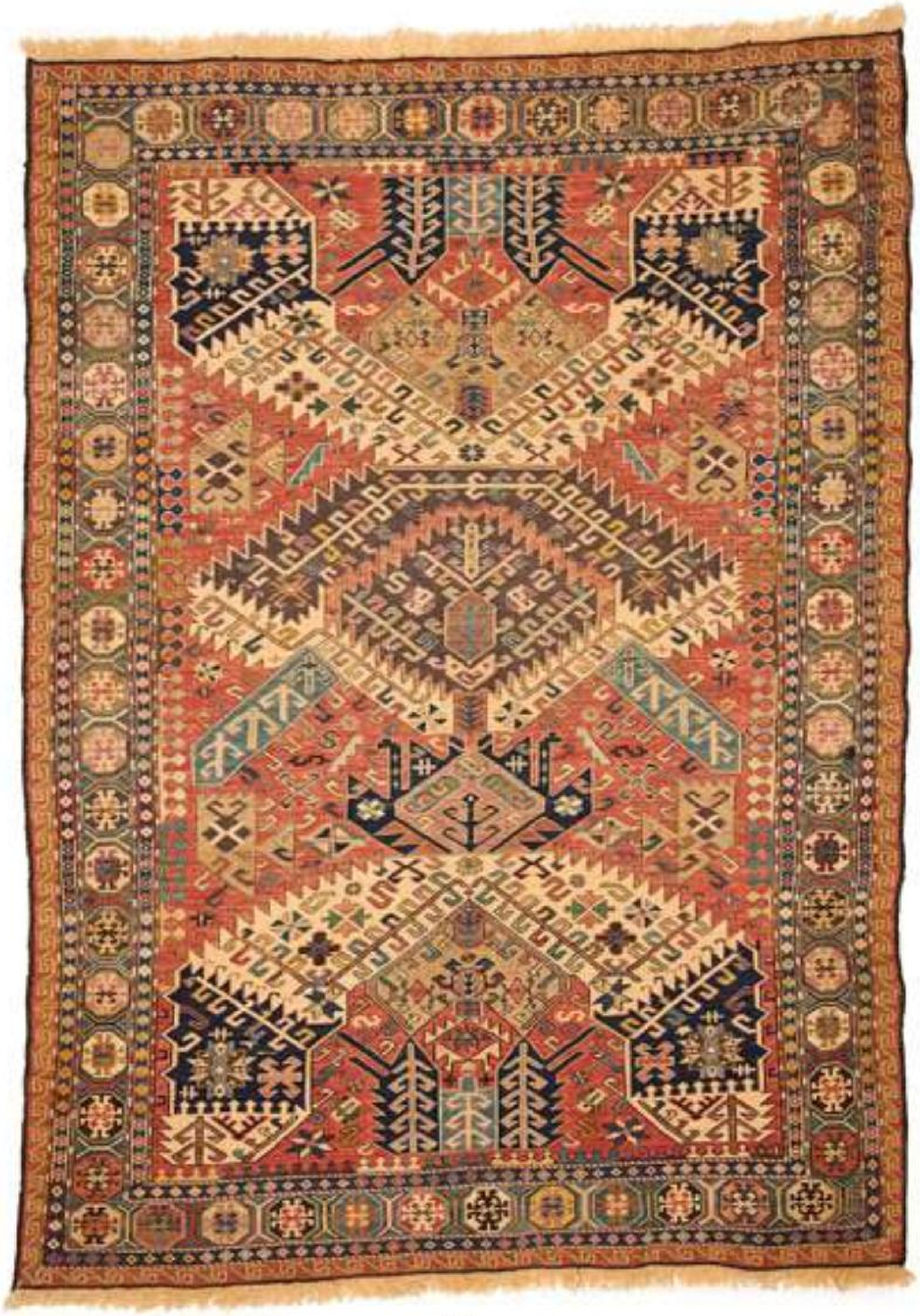
□ £300-400

31

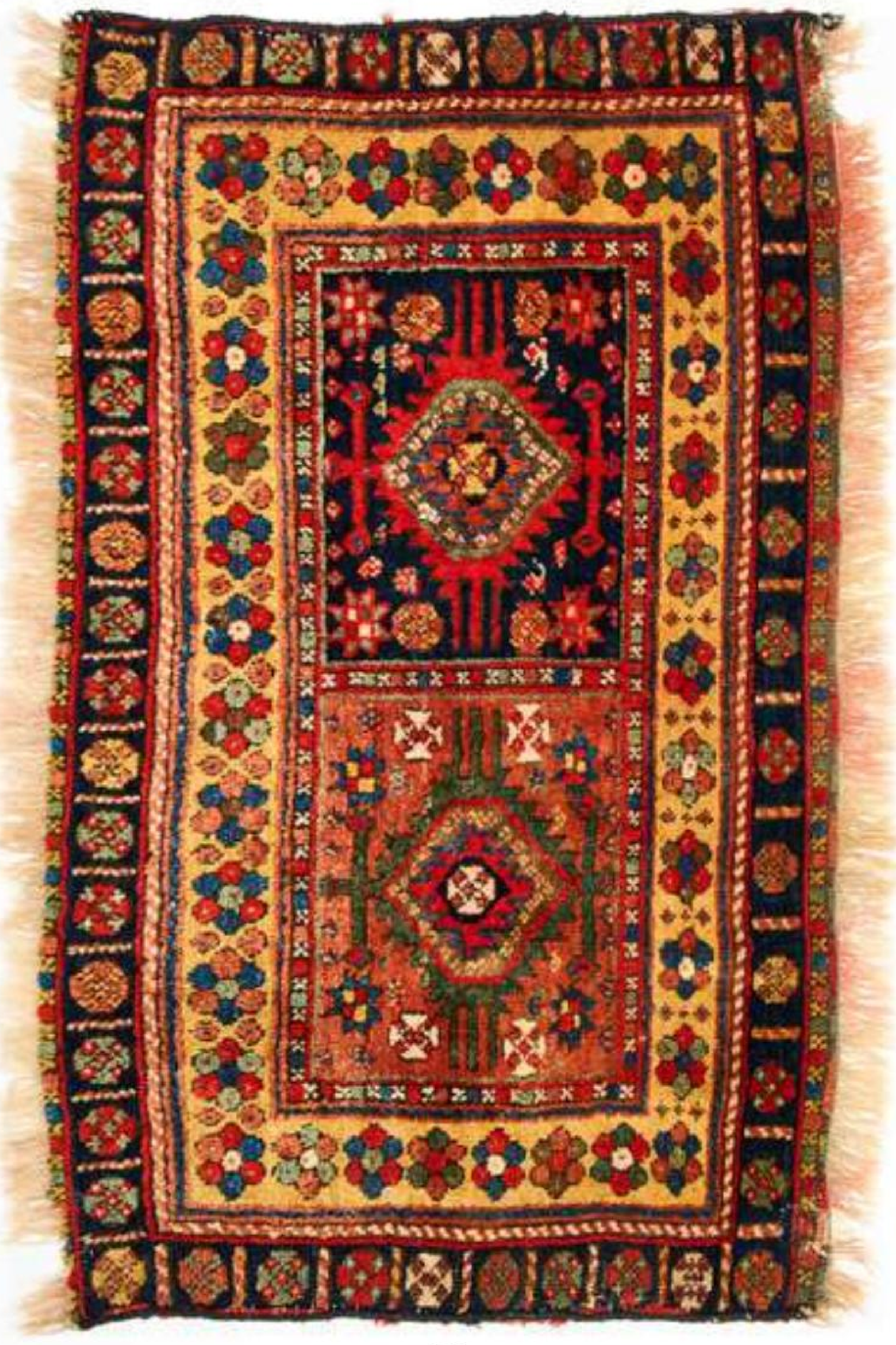
A TURKMAN FLATWEAVE, WEST TURKESTAN, EARLY 20TH CENTURY

the ivory, walnut and madder banded field with overall small decorative motifs, approximately 356 by 154cm

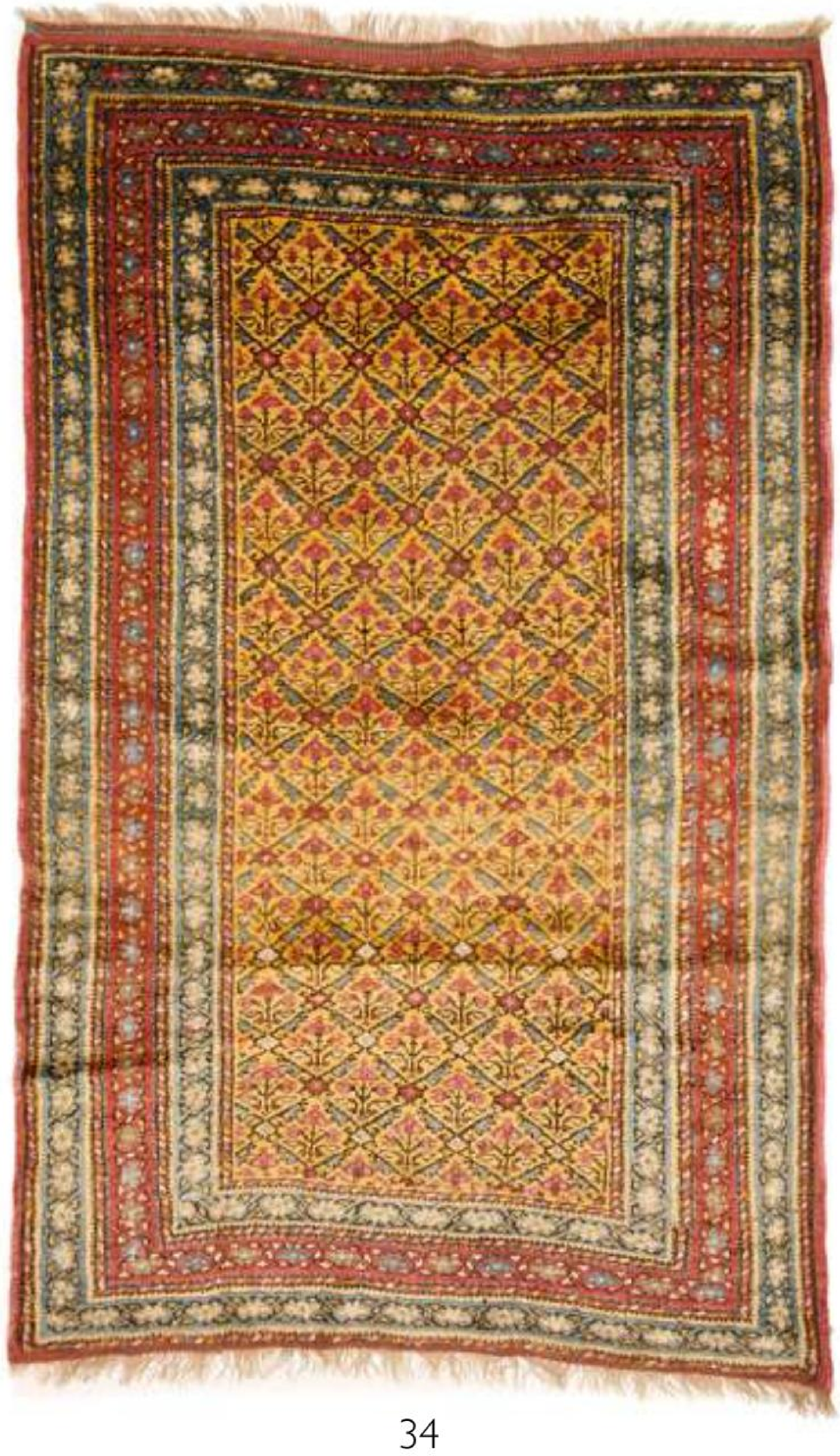
□ £200-300



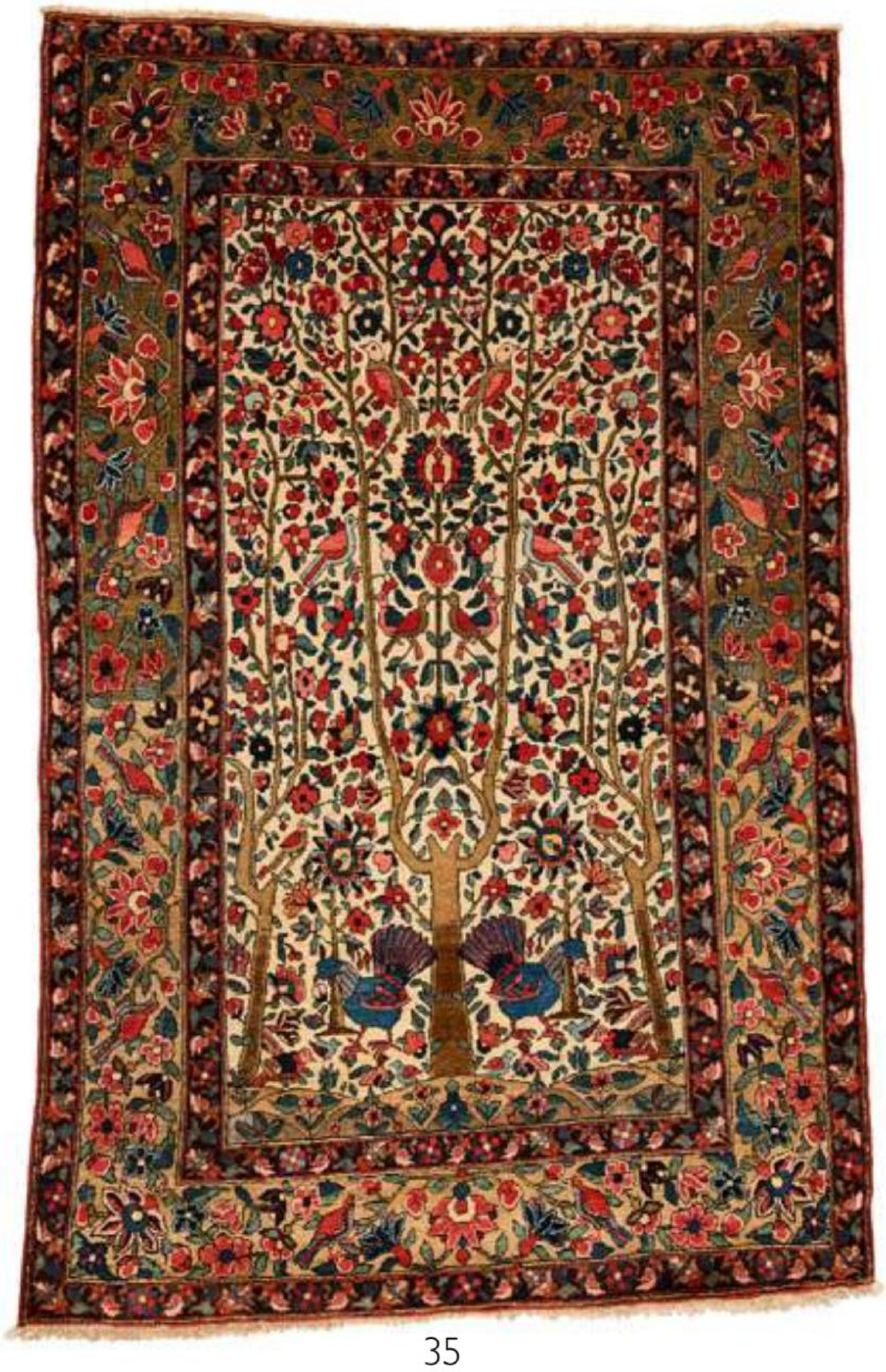
32



33



34



35

32

A ‘DRAGON’ SOUMAKH RUG, CAUCASUS OR NORTH IRAN, LATE 20TH CENTURY

with the ‘dragon’ design of large stylised winged palmettes, gul border, approximately 150 by 108cm

□ £200-300

33

A JAFF KURD LONG BAGFACE, AZERBAIJAN, LATE 19TH CENTURY

dark blue ground with guls, yellow rosette border, approximately 65 by 106cm

□ £200-300

34

A KURDISH RUG, CIRCA 1900

the yellow plant trelliswork field with red and blue borders, approximately 184 by 110cm

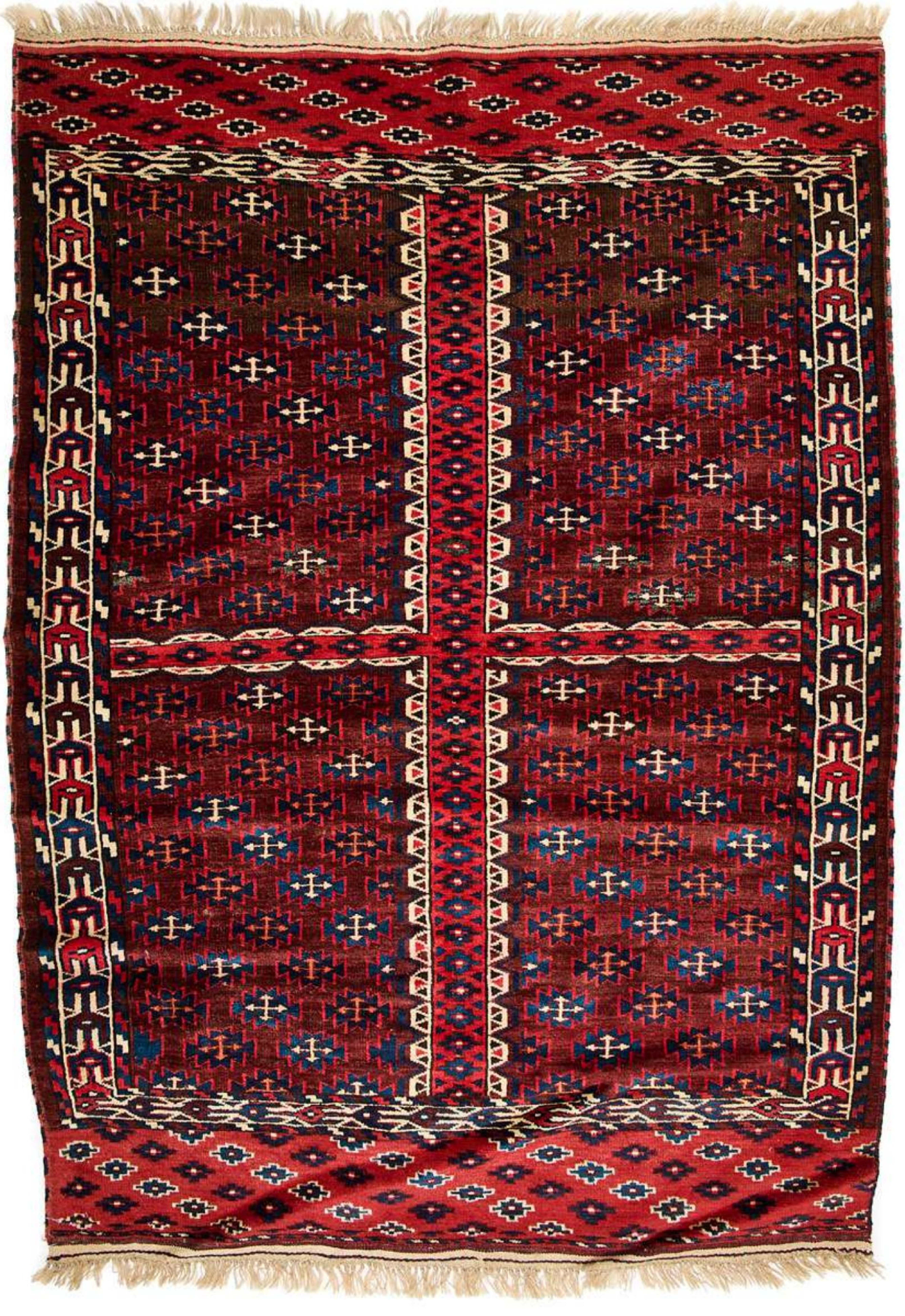
□ £200-300

35

A LARGE BAKHTIARI RUG, WEST PERSIA, EARLY 20TH CENTURY

the ivory field with entwined flowering tress and a pair of turtle doves, within a floral border, approximately 207 by 139cm

□ £250-450



36

A YOMUT ENSI, WEST TURKESTAN, EARLY 20TH CENTURY

the madder quartered field with small cruciform motifs, rosette elem, 180 x 122cm approx.

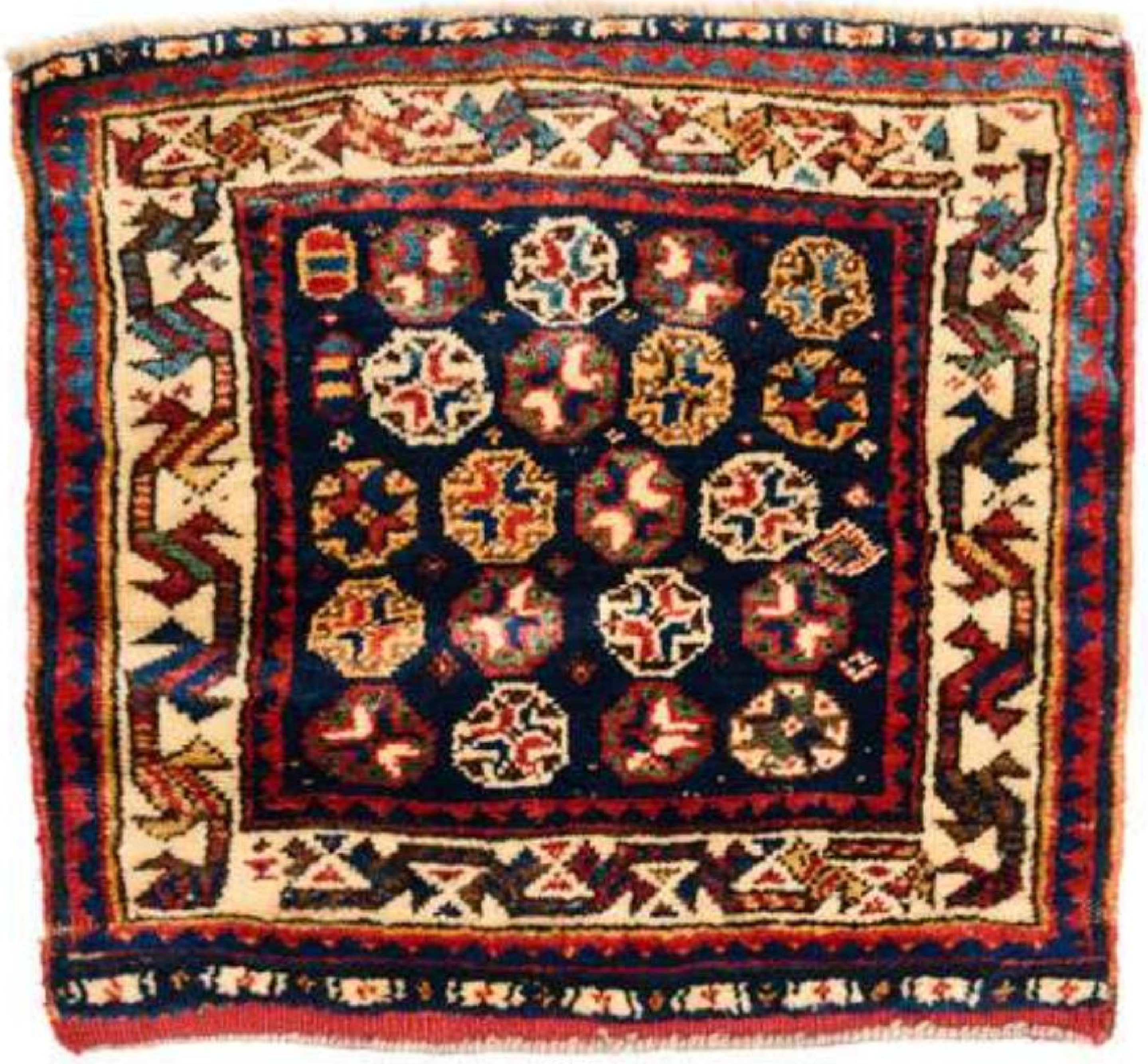
¤ £300-500

37

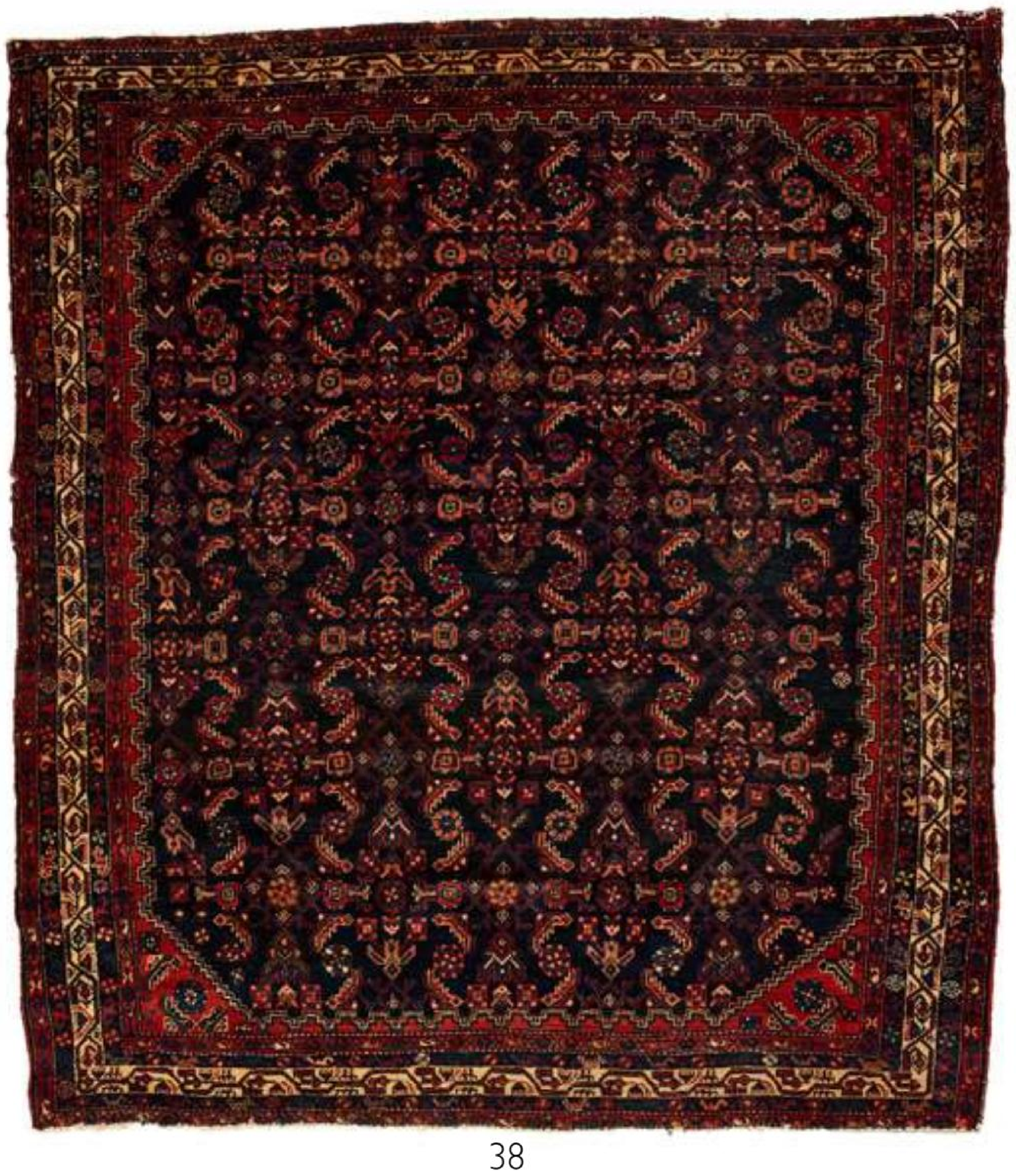
A Q'ASHQAI BAGFACE, SOUTHWEST PERSIA, 20TH CENTURY

the dark blue field with overall octagonal guls, approximately 58 by 54cm; together with a Southwest Persian bag, 20th century, the dark blue field with a star gul trellis, approximately 62 by 60cm (2)

¤ £200-400



37



38

38

AN UNUSUAL SQUARE SHAPED MALAYER RUG, WEST PERSIA, CIRCA 1900

the dark blue herati pattern field with small madder red spandrels, approximately 183 by 163cm

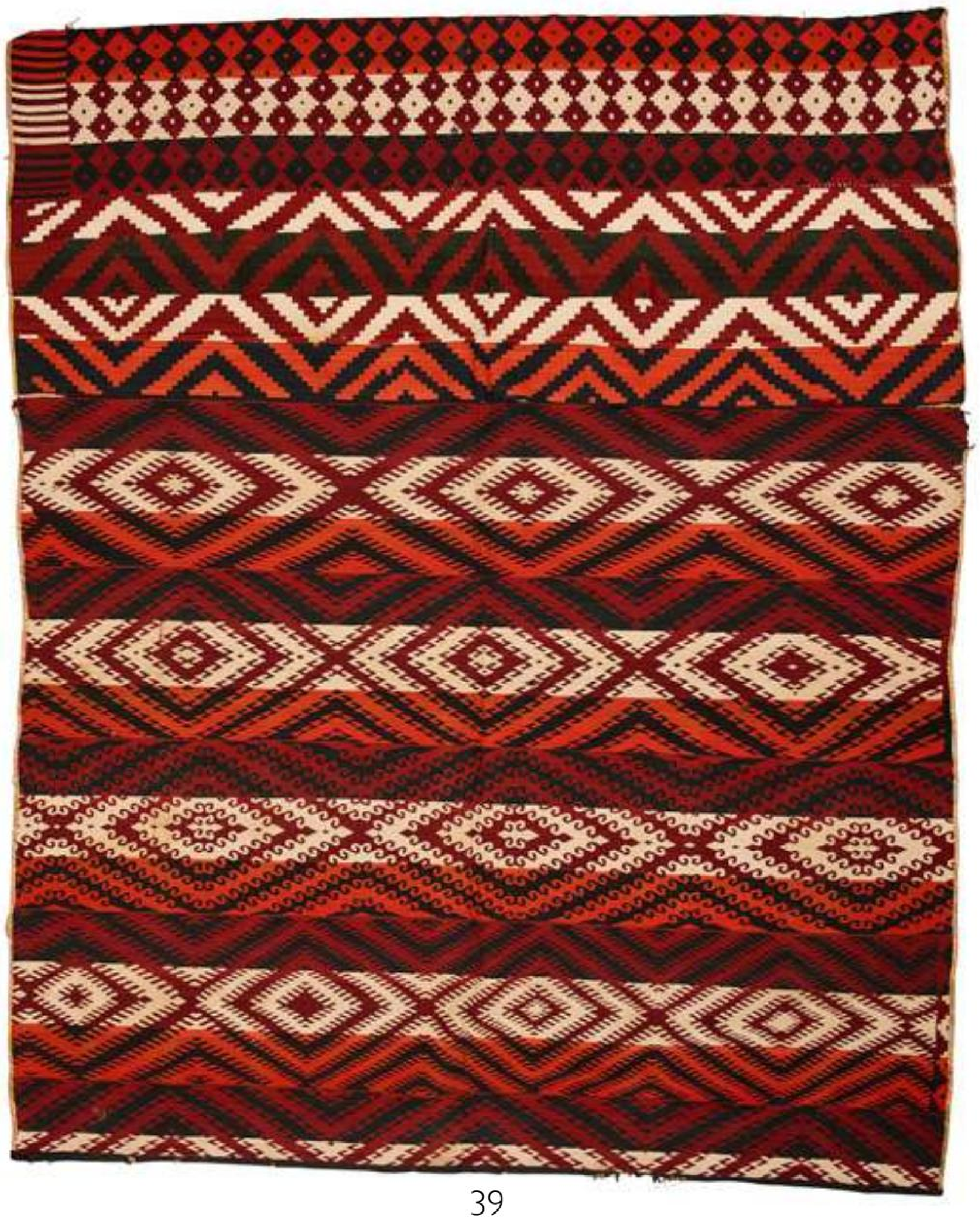
¤ £200-400

39

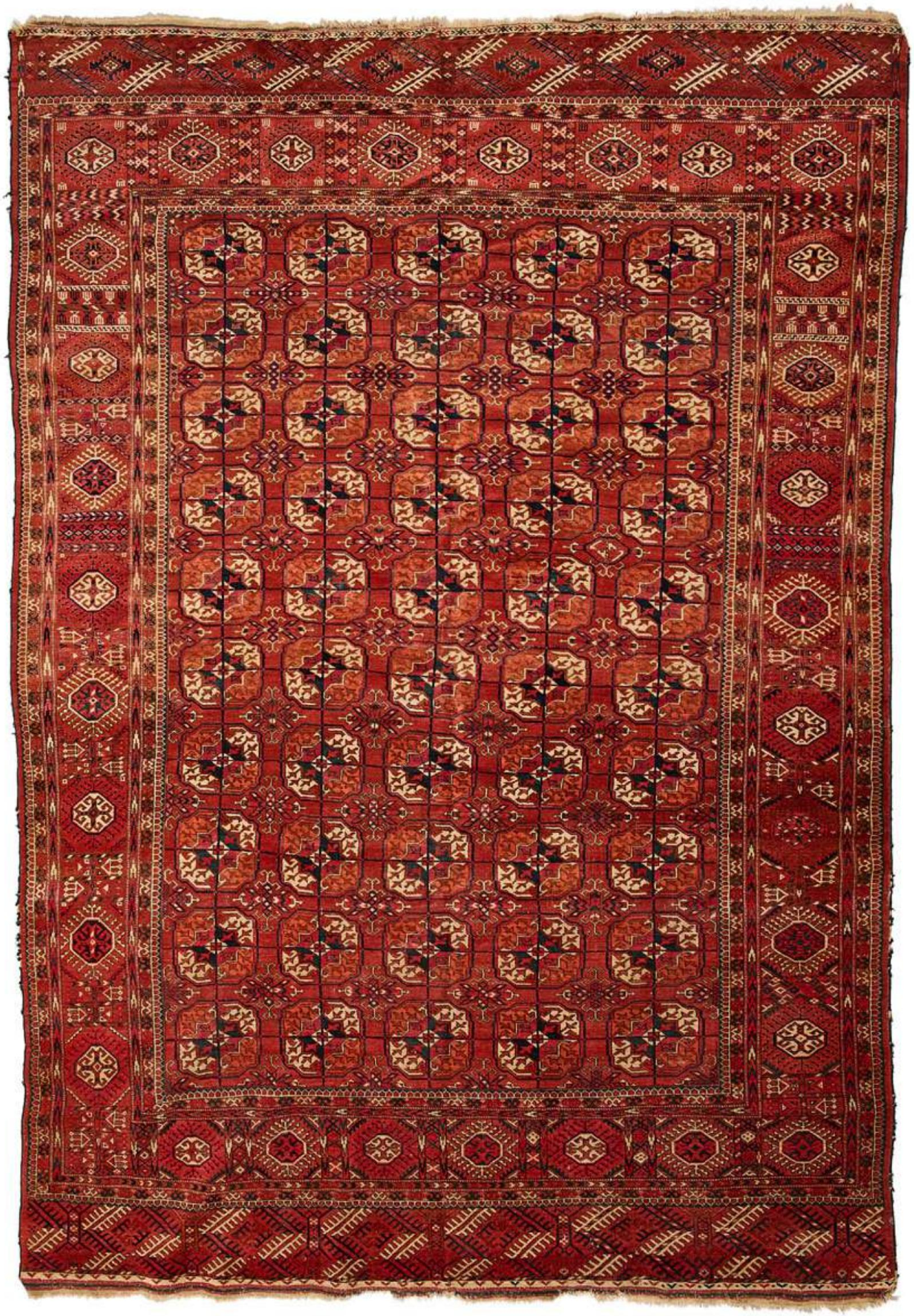
AN UZBEK KILIM (GADJERI), UZBEKISTAN, 20TH CENTURY

the field wiht a bold overall 'dazzler' pattern of concentric diamonds in ivory, walnut brown and madder, approximately 238 by 194cm

¤ £200-300



39

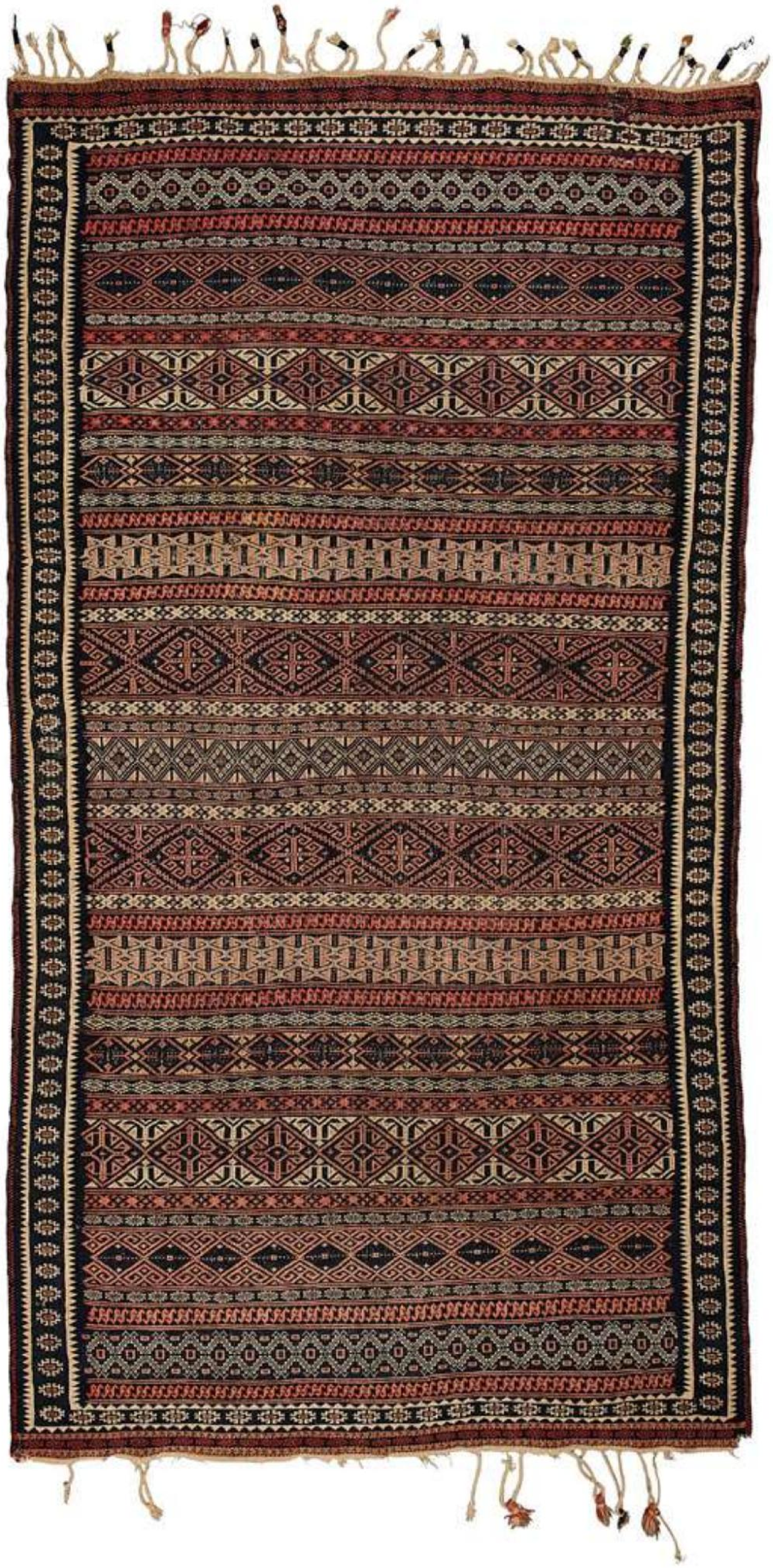


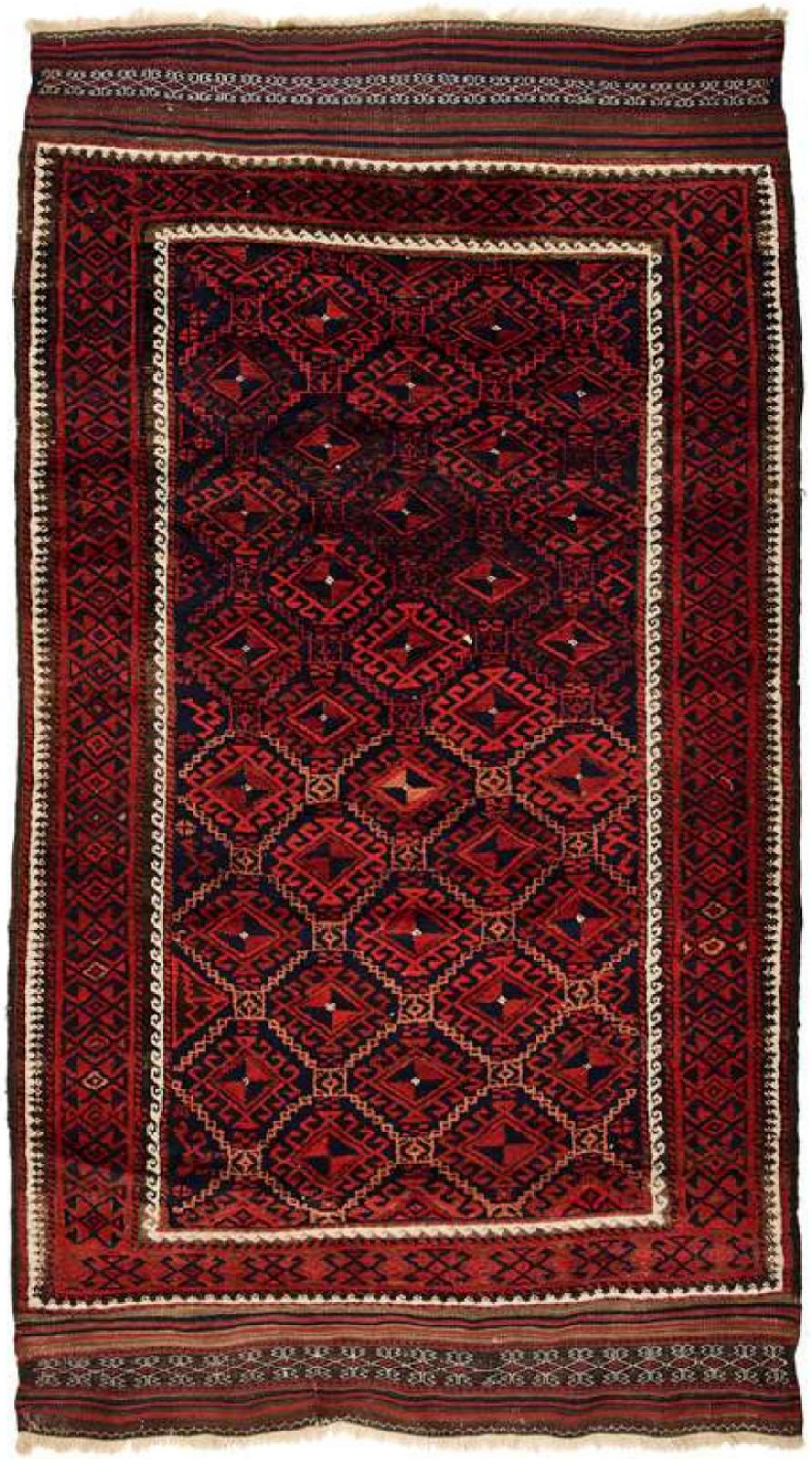
40

A TEKKE CARPET, WEST TURKESTAN, CIRCA 1900

the madder field with five columns of ten guls, within a sunburst bull border and serrated leaf trellis elem, approximately 291 by 200cm

□ £300-500





41

A SISTAN FLATWEAVE, EAST PERSIA, CIRCA 1920

weft faced brocading, the field with multiple geometric motifs in horizontal stripes, approximately 275 by 148cm

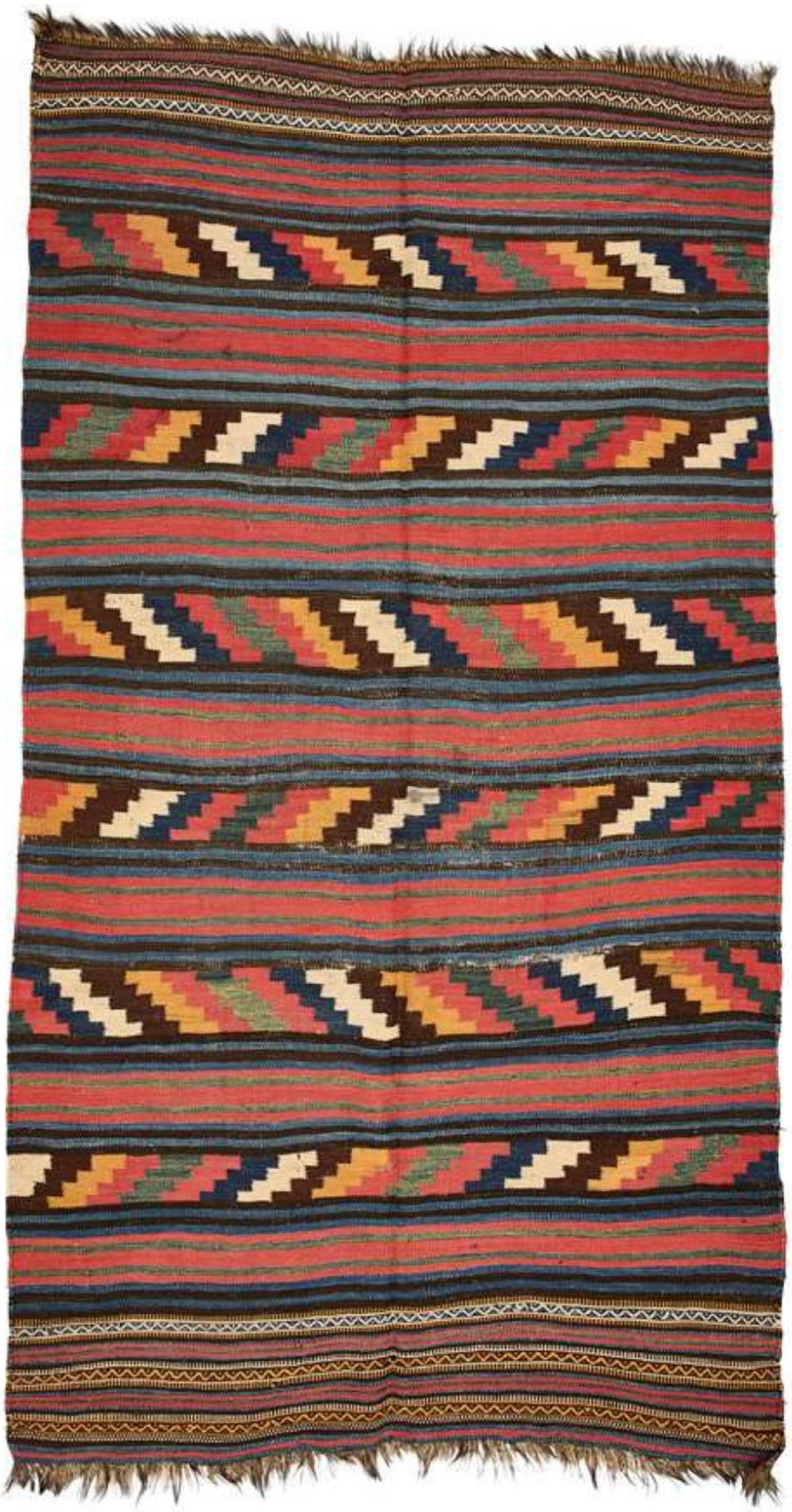
◘ £250-350

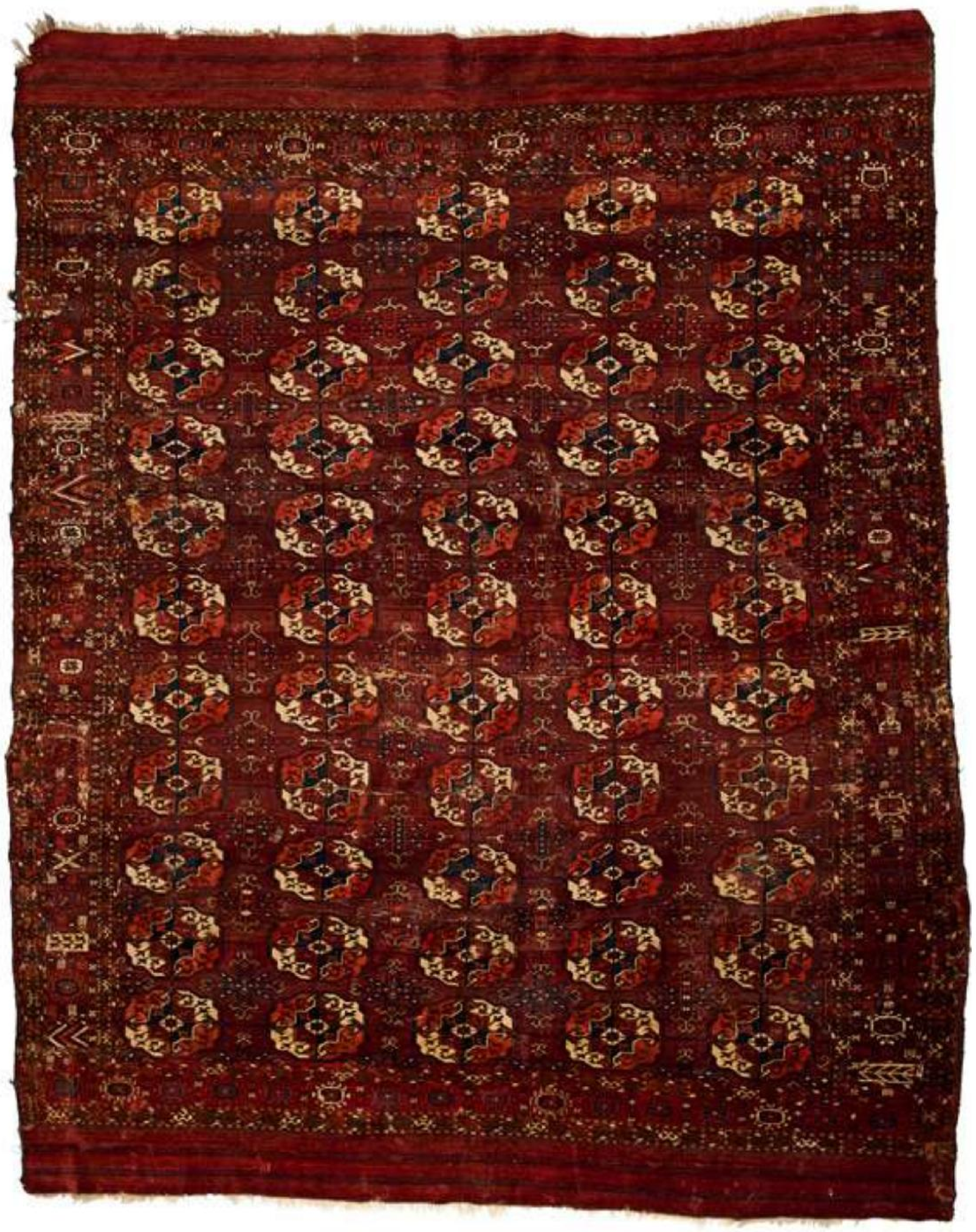
42

A BALUCH RUG, EAST PERSIA, CIRCA 1900

the dark blue field with overall gul trellis and similar border, banded elems, approximately 200 by 112cm

◘ £250-450





43

A VERAMIN KILIM, NORTH PERSIA, 20TH CENTURY

with bands of polychrome stepped diagonal stripes, interspersed with horizontal striped bands, approximately 240 by 133cm

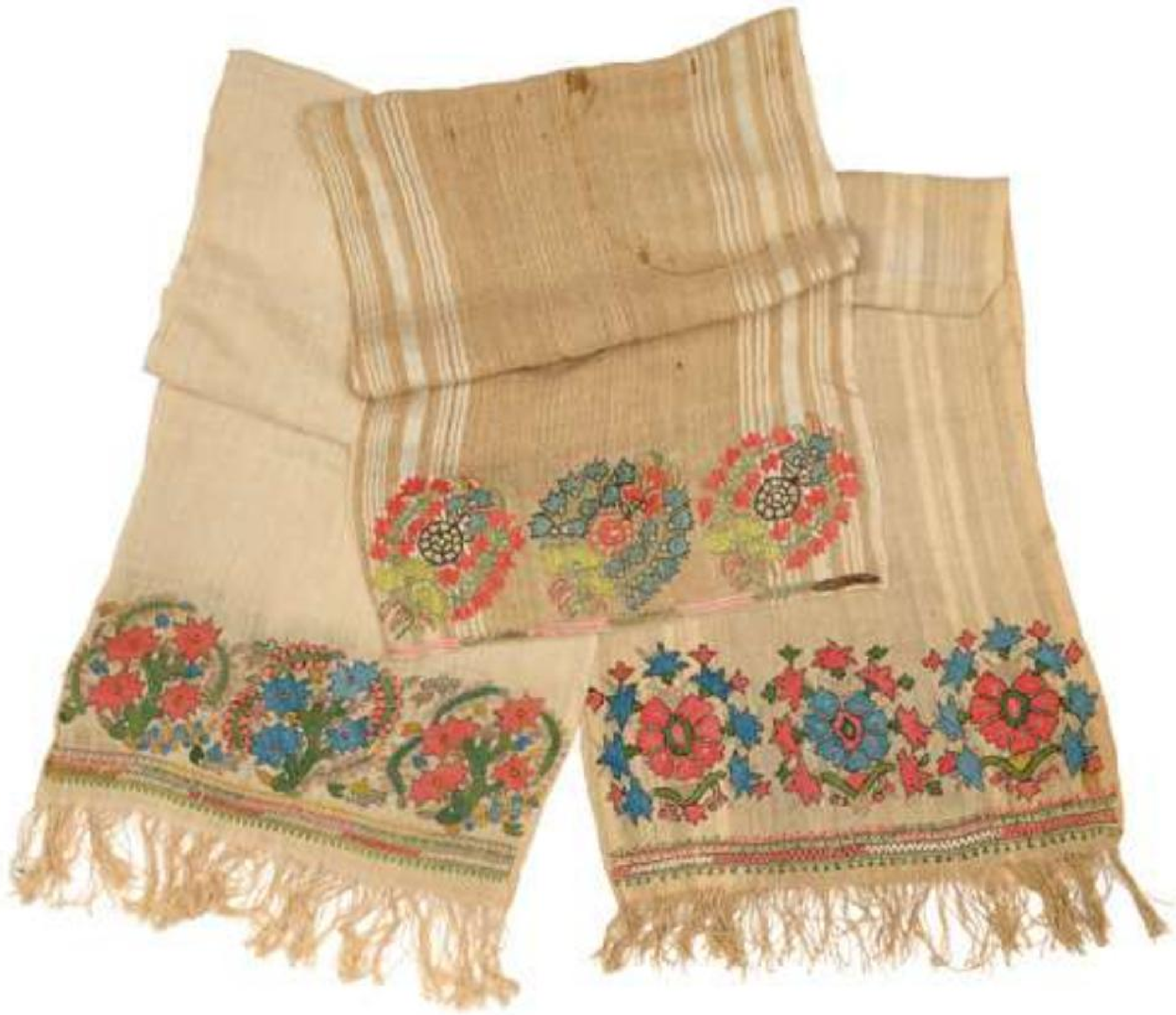
¤ £250-400

44

A TEKKE CARPET, WEST TURKESTAN, LATE 19TH CENTURY

with five columns or eleven guls, panelled gul border, banded elems, approximately 272 by 219cm

¤ £250-400

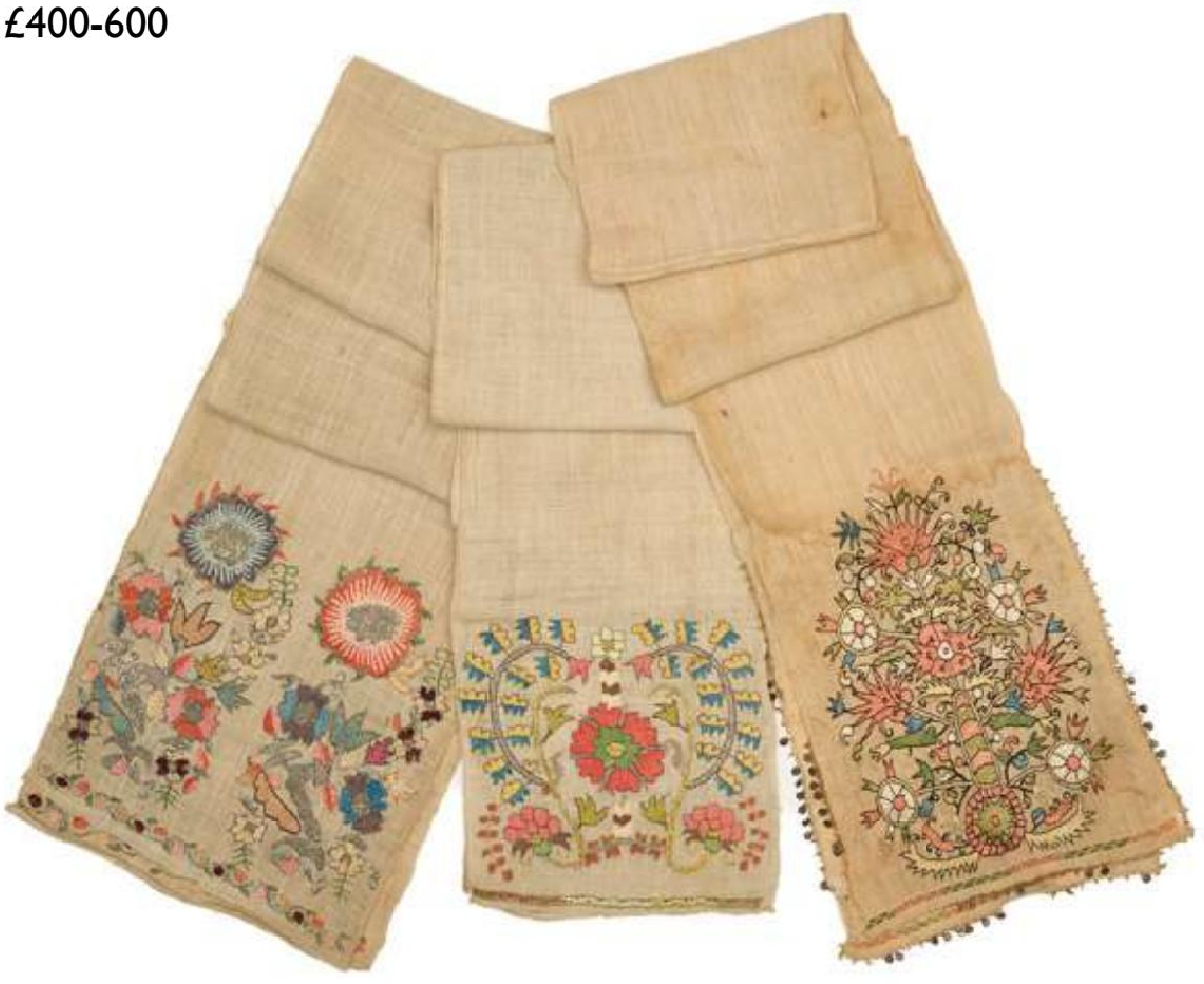


45

THREE OTTOMAN EMBROIDERED TOWELS, 19TH CENTURY

each of long rectangular form, two with woven stripes, the cream coloured ground with polychrome and metal thread embroidered decoration at either end, two with tasselled ends, 167 x 38cm and smaller

£400-600

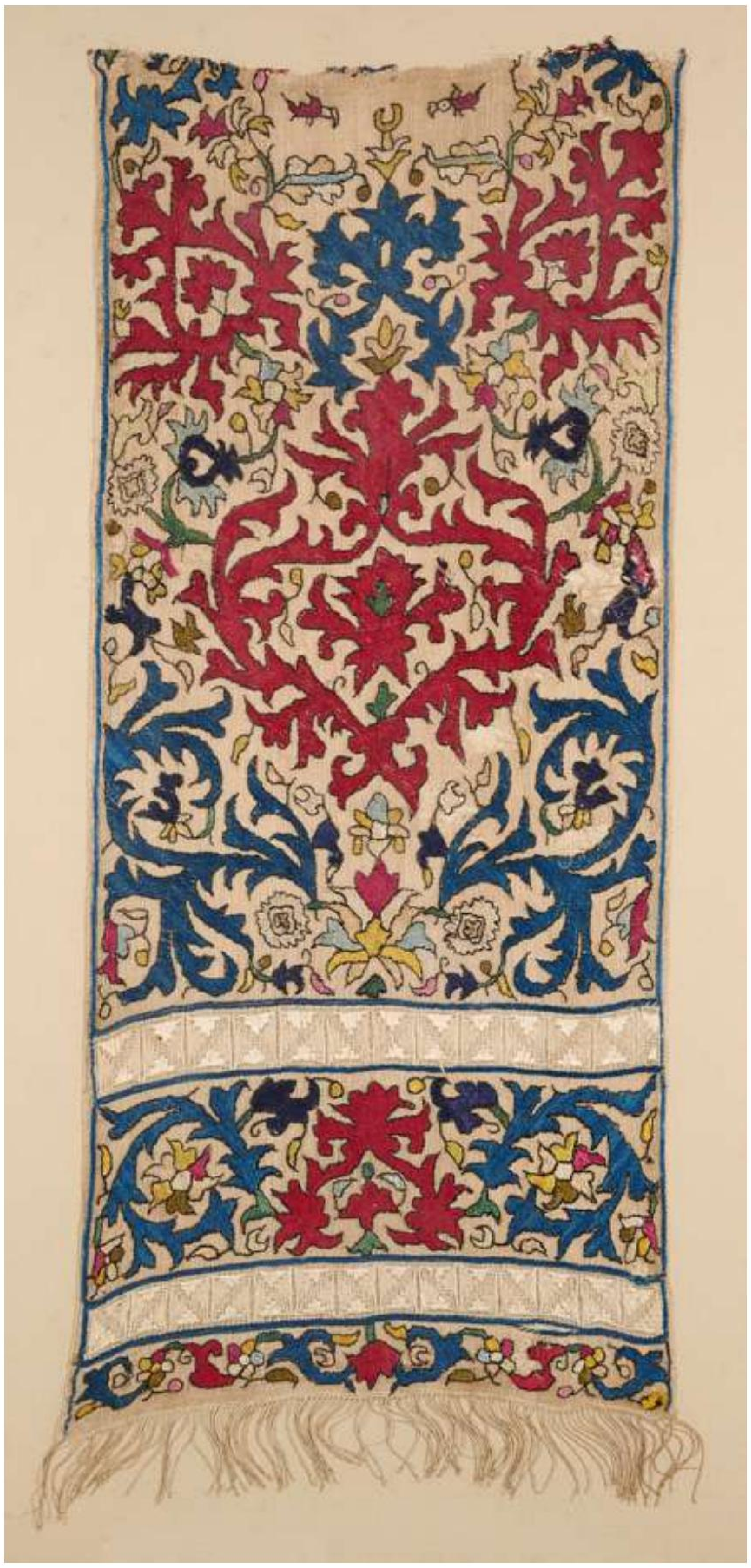


46

THREE OTTOMAN EMBROIDERED TOWELS, 19TH CENTURY

each of long rectangular form, one with sequinned tasselled ends, the cream coloured ground with stylised floral designs polychrome and metal thread at each end, 210 x 21cm and smaller

£400-600



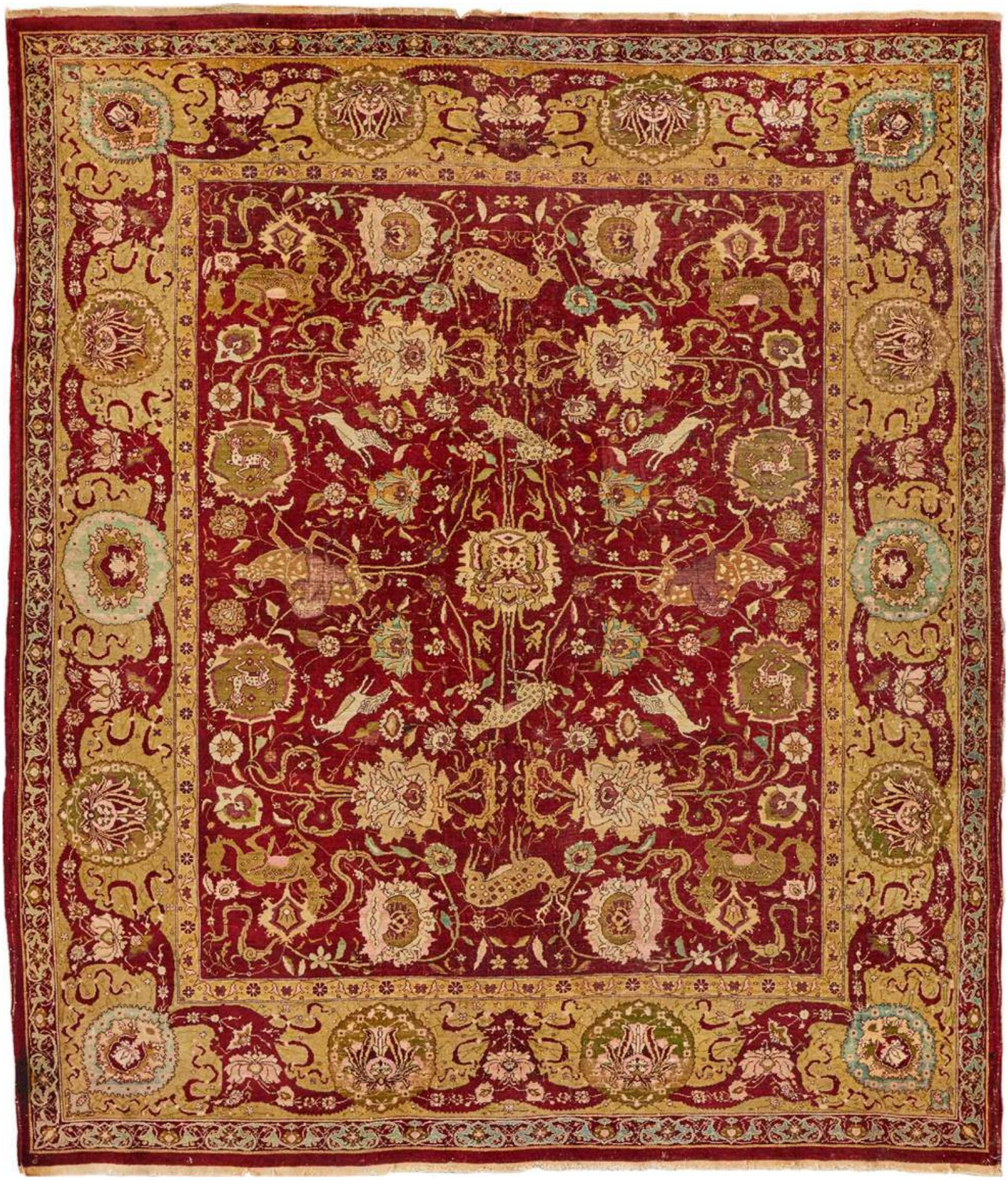
47

A SILK EMBROIDERED LINEN PANEL, ALGERIA, CIRCA 1850

from a scarf, with elaborate leafy arabesque design in red, dark and light blue, yellow and green on cream coloured ground, two white floss geometrical bands towards the bottom, the end fringed with tassels, mounted and framed, 83 x 33.5cm

For a closely related scarf in the Victoria and Albert Museum, see inv. no. 1029-1855.

£300-400



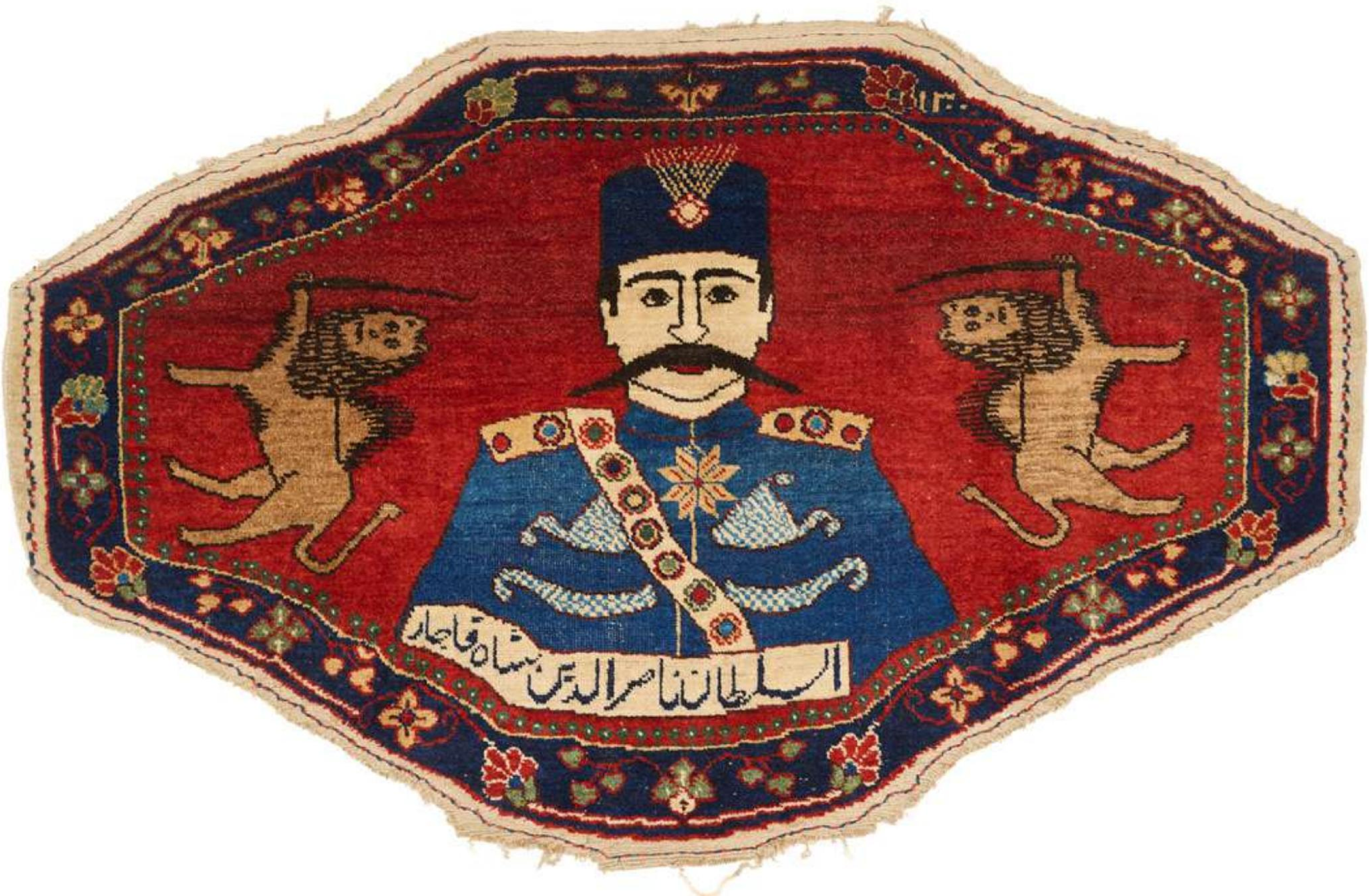
48

AN AGRA RUG, NORTH INDIA, LATE 19TH CENTURY

208 by 176cm approx.

An Agra rug of almost identical design was sold in Sotheby's, 7 November 2017, lot 134.

‡ £1,000-1,500



49

49

A HANDWOVEN WOOL PILE SADDLE CLOTH, PERSIA, 19TH CENTURY

of elongated octagonal form, depicting a portrait of Shah, wearing uniform with *nastaliq* inscribed band below, flanked by a pair of lions, frame

The inscription reads *al-sultan nasir al-din shah qajar*, 'The Sultan Nasir al-Din Shah Qajar'.

£3,000-4,000

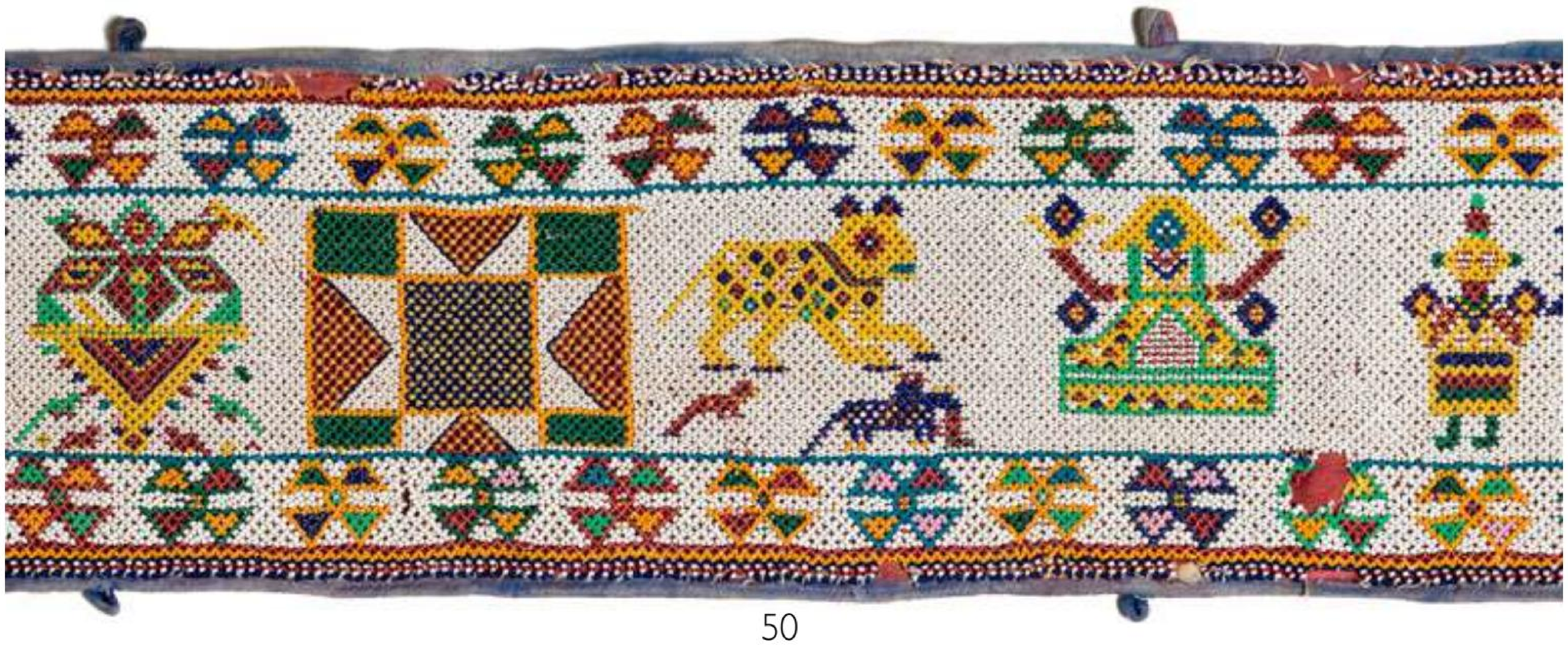
50

A LONG BEADWORK PANEL, GUJARAT, WESTERN INDIA, FIRST HALF 20TH CENTURY

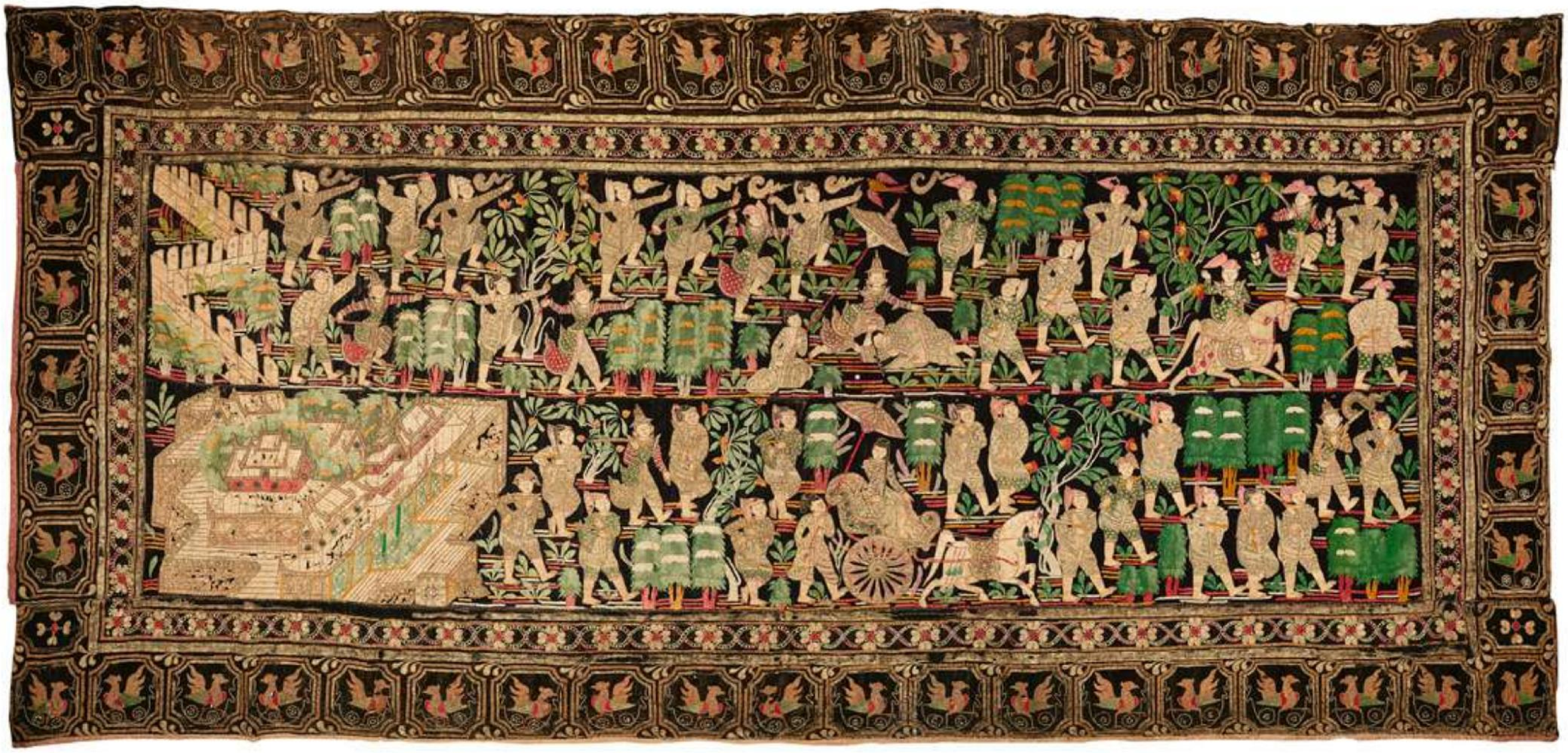
in the form of a long rectangular frieze, with polychrome designs on white ground, the stylised geometrical motifs including plants, animals, Hindu deities and other figures, lined with cotton, 700 x 19cm

Gujarati beadwork was traditionally made by the Kathi women in Kutch. The craft arose from the trade in Murano beads amongst the Indian community in Zanzibar. For a note on beadwork in Kutch, see *Gillow & Barnard 1991*, p.63. This example is exceptionally long. For a similar, smaller beadwork band in the Museum of Applied Arts and Sciences, Sydney, see Inv. No.96/274/3.

£1,000-1,500



50



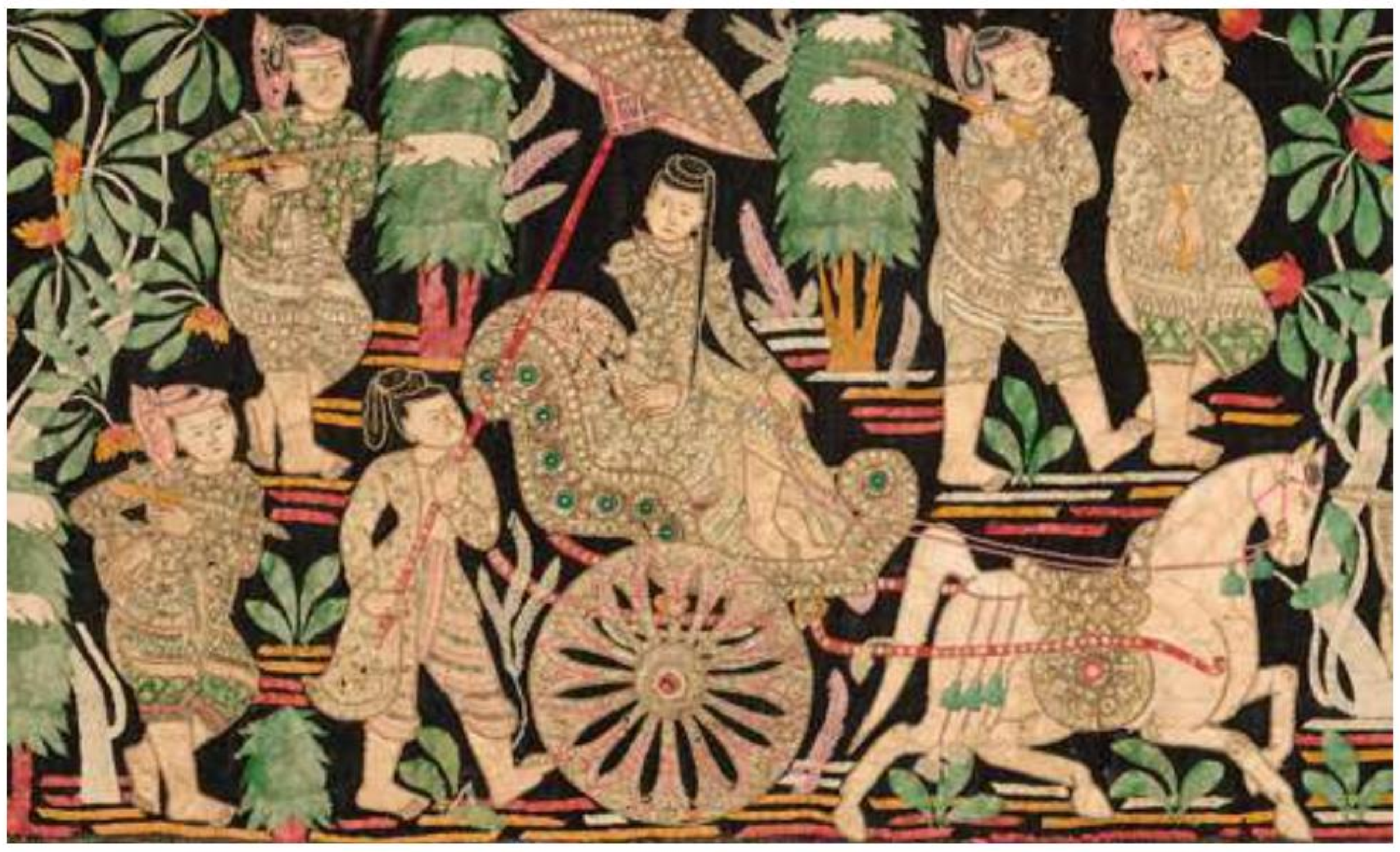
51

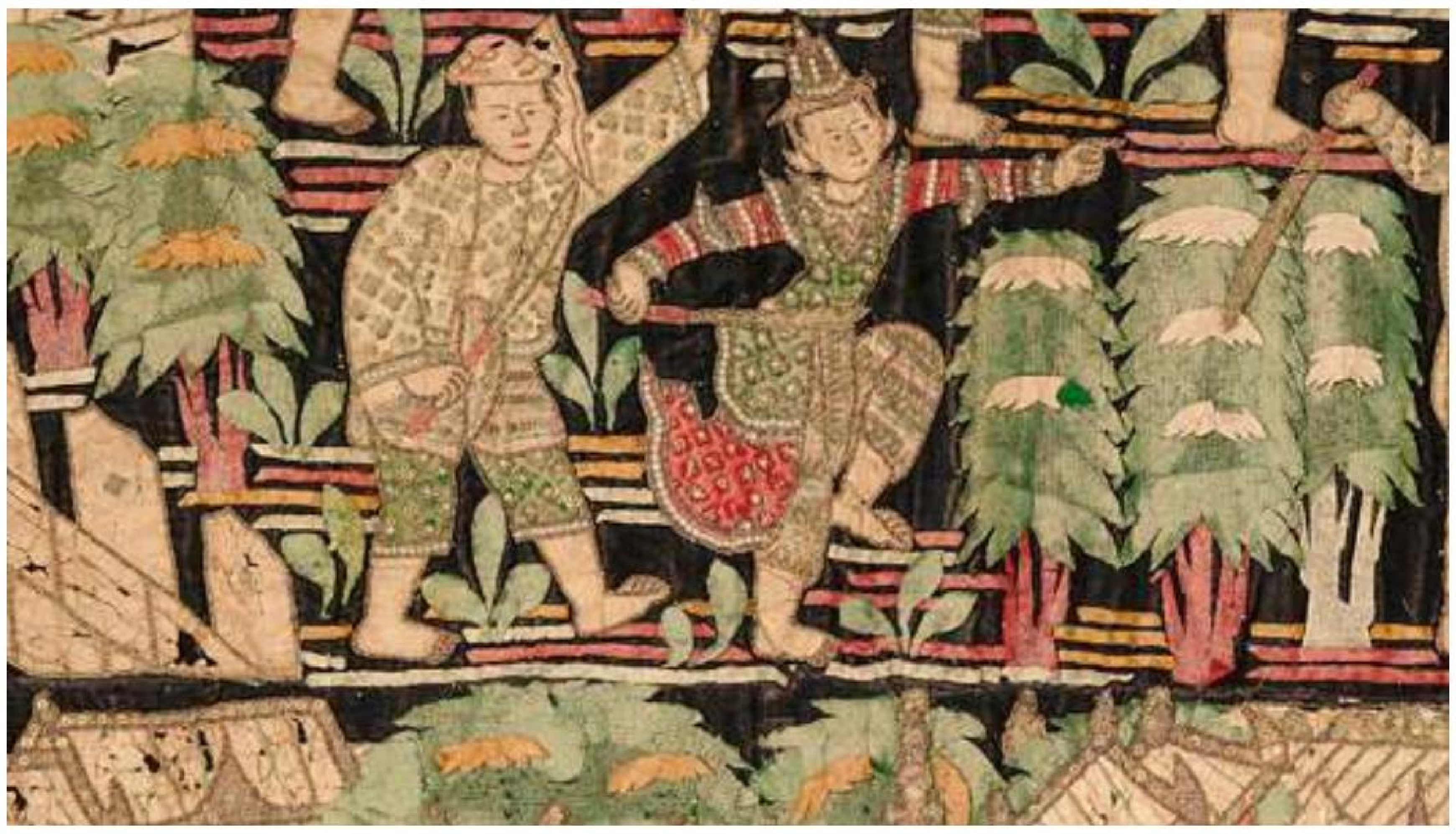
A LARGE EMBROIDERED HANGING (KALAGA), BURMA (NOW MYANMAR), 19TH CENTURY

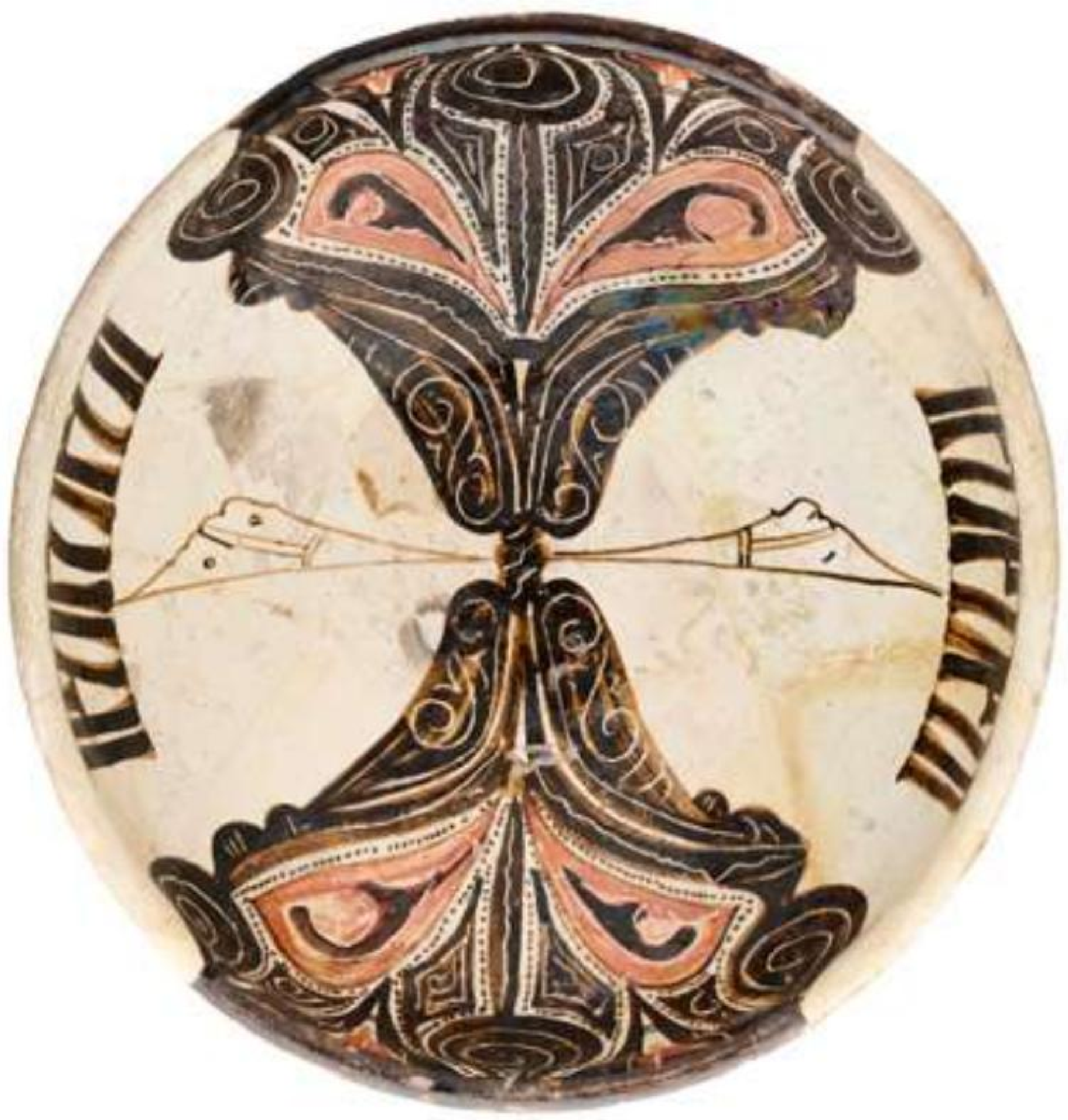
cotton with felt, metal thread, bead and sequin appliqué, probably depicting a *jataka* tale, the design in two tiers, depicting mythical figures and a procession outside a palace, framed by a floral border and a register of mythical birds, 166 x 382cm

Kalagas were traditionally used as wall hangings or room dividers. During the British Period, they became especially popular and many were acquired by the European community. For a related example in the Victoria and Albert Museum, London, see inv. no. IS.8-1952.

¤ £800-1,200





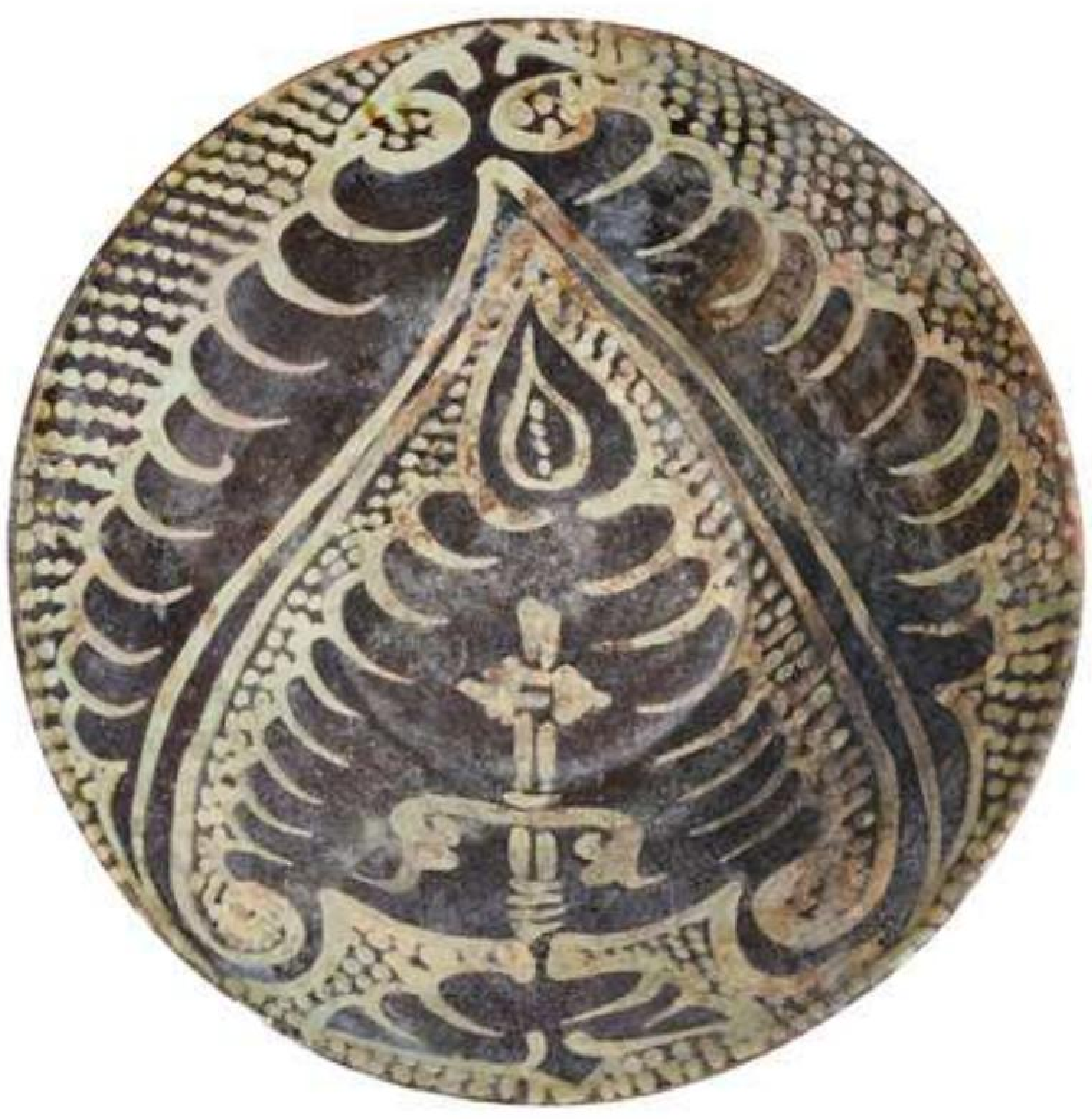


52

A SAMANID SLIP PAINTED BOWL, PERSIA OR CENTRAL ASIA, CIRCA 10TH CENTURY

underglaze painted and sgraffitoed earthenware, decorated with two large brown and red arabesque palmettes on cream ground, two lines of pseudo kufic on either side, 10cm high; 28cm diam.

£600-900

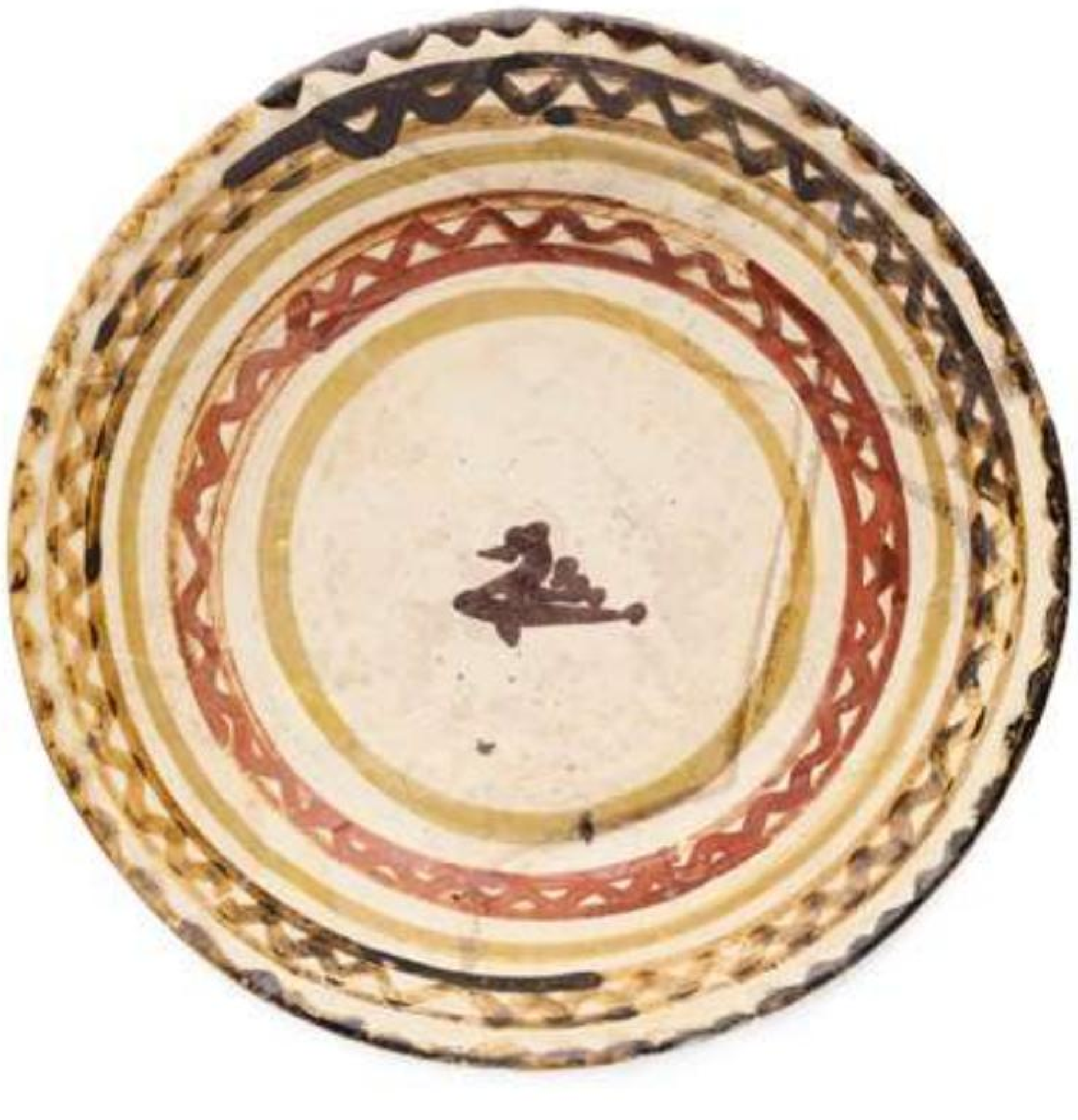


54

A NISHAPUR POTTERY BOWL, PERSIA, 10TH/11TH CENTURY

slip painted earthenware, decorated in greenish white on dark brown ground with a complex arabesque leaf design, 6.5cm high; 20.5cm diam.

£600-800

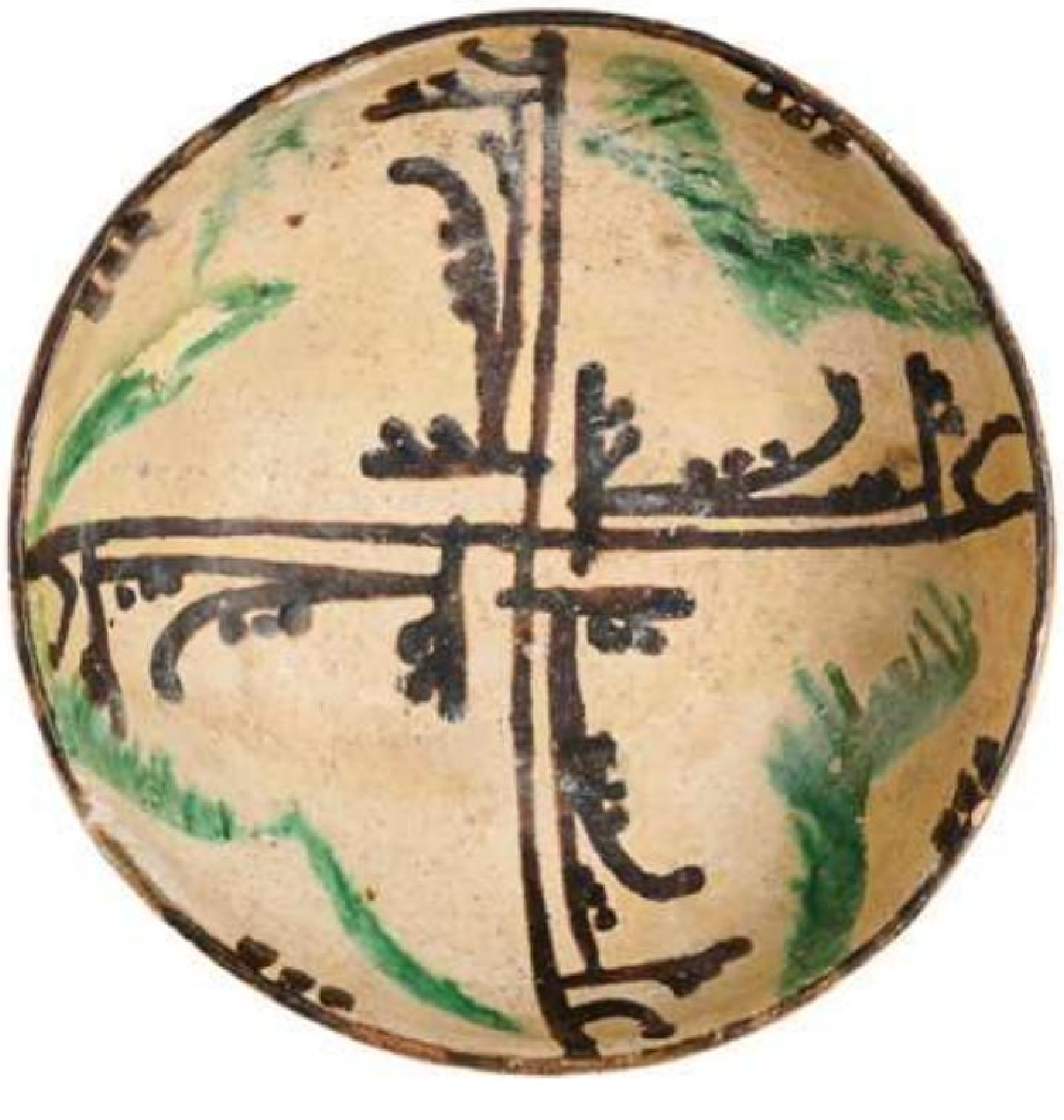


53

A SAMANID SLIP PAINTED BOWL, PERSIA OR CENTRAL ASIA, CIRCA 10TH CENTURY

underglaze painted earthenware, decorated with central stylised bird motif, surrounded by concentric bands of wave and line patters, 7.5cm high; 28cm diam.

£400-600

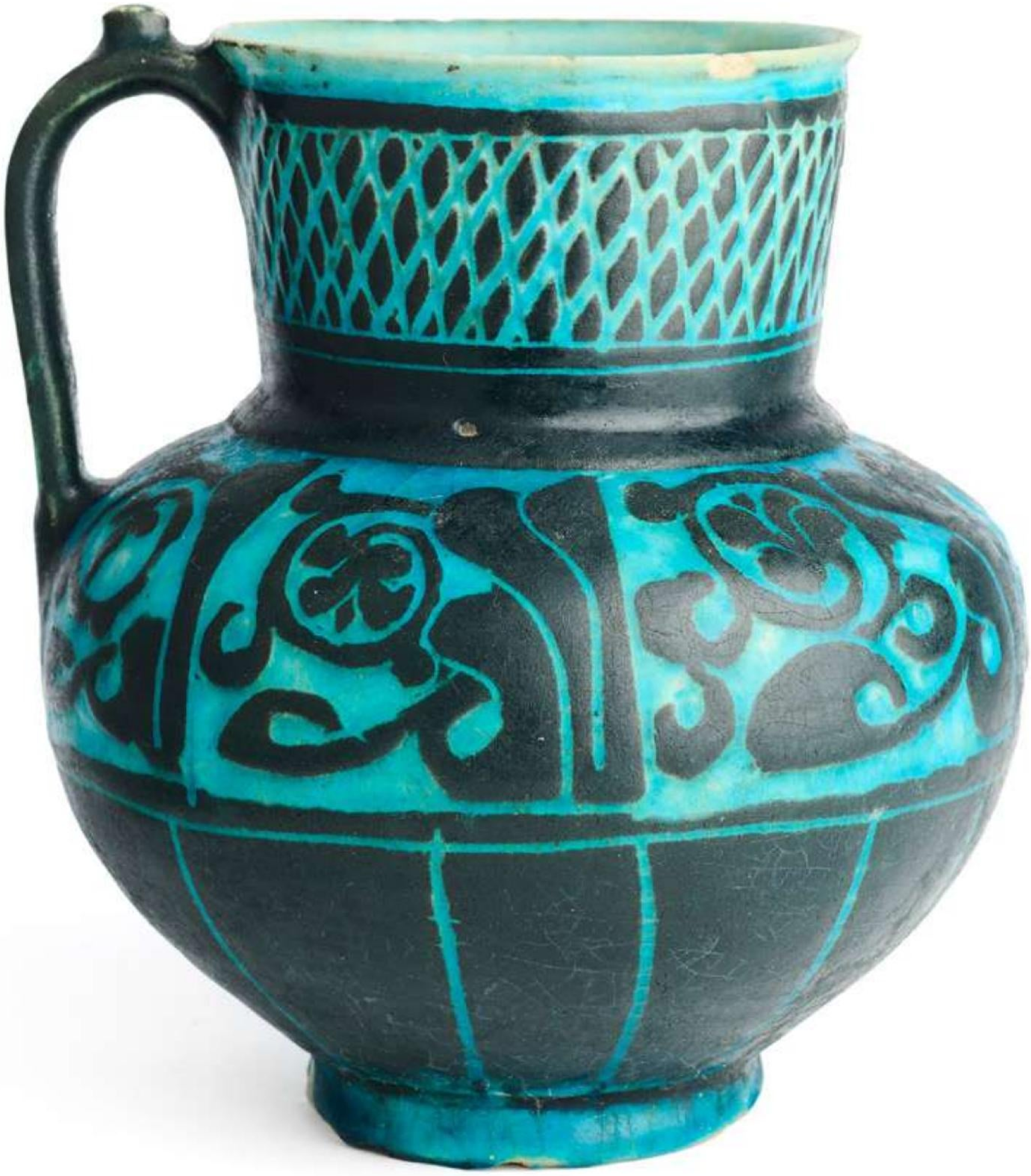


55

A NISHAPUR POTTERY BOWL, PERSIA, 10TH CENTURY

the interior with slip and copper oxide decoration forming a cruciform kufic design, 8cm high; 21cm diam.

£400-600

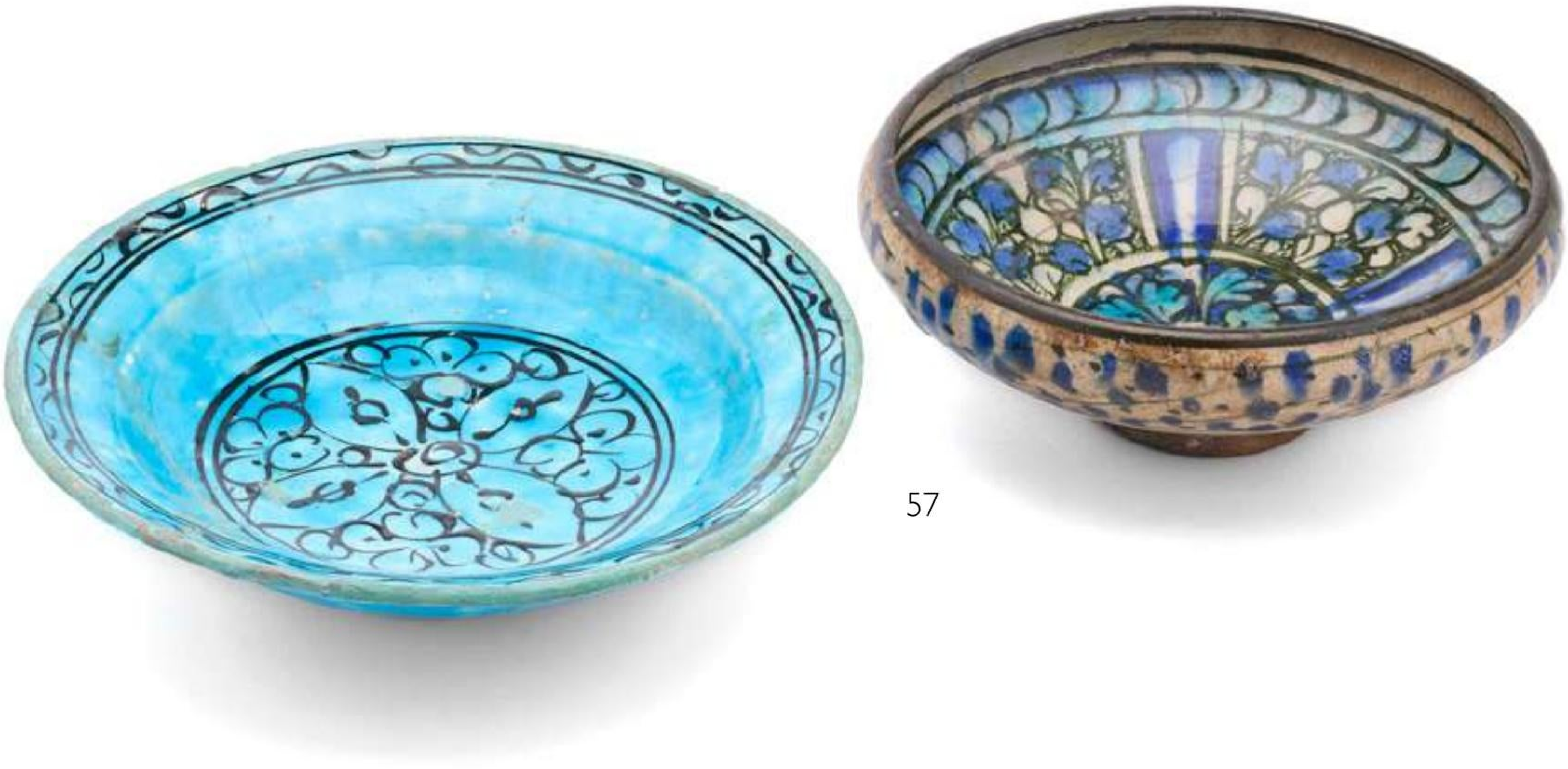


56

A KASHAN TURQUOISE-GLAZED SILHOUETTE WARE JUG, PERSIA, 12TH/13TH CENTURY

of baluster form on ring foot, the gently flared neck with strap handle and small thumb-grip, the black underglaze painted decoration with pseudo-calligraphic floral decoration, with radiating bands below and hatched pattern on rim, 17cm high

£3,000-5,000


57

57

A 'SULTANABAD' BOWL, PERSIA, 14TH CENTURY

underglaze painted fritware, with radiating floral design around a central roundel painted in black with cobalt and copper oxide, the exterior with blue and black streak pattern, 6cm high; 17cm diam., together with an Ottoman black-painted turquoise glazed bowl, Damascus, circa 1700, 5cm high; 19cm diam. (2)

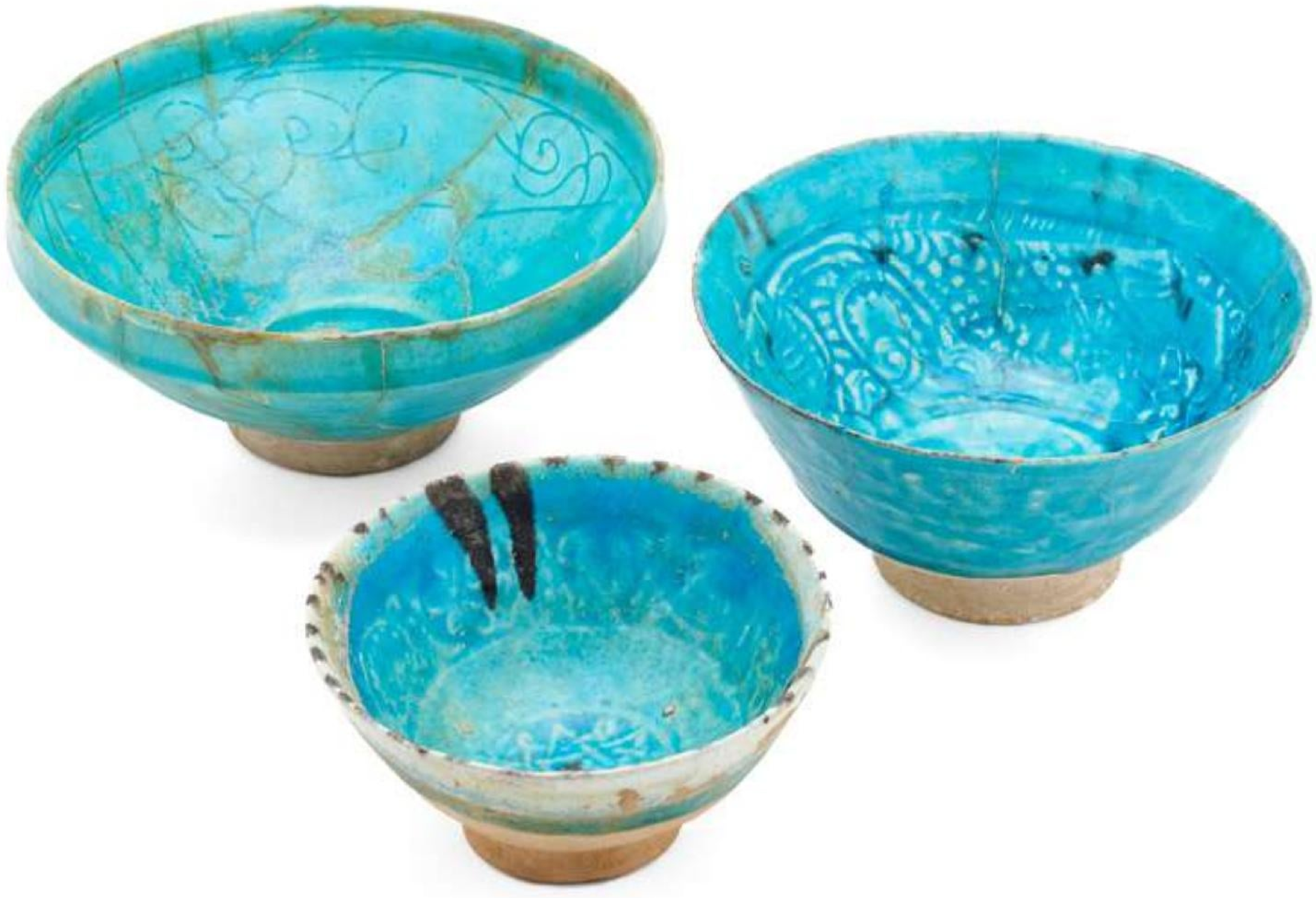
£400-600

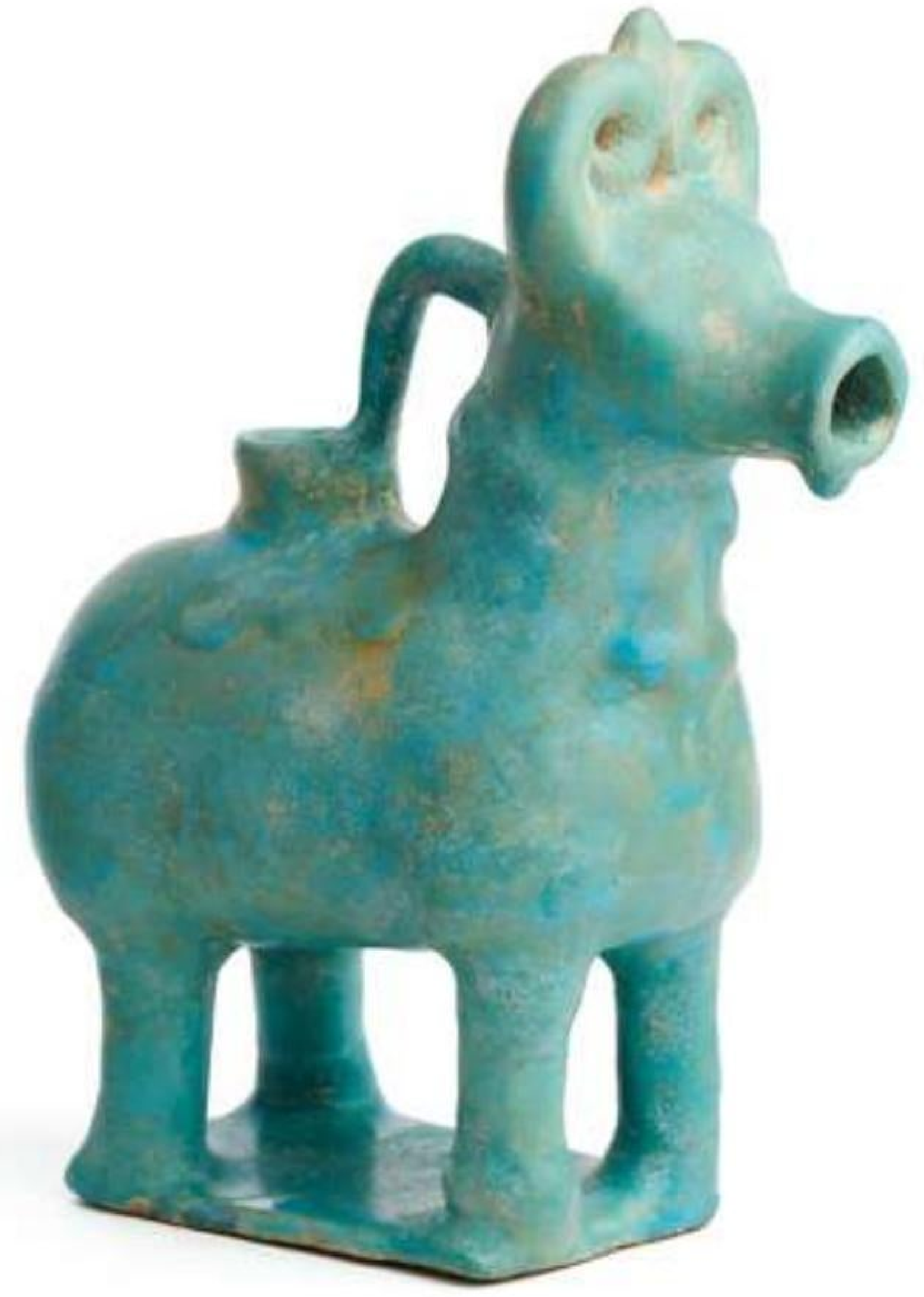
58

THREE TURQUOISE GLAZED BOWLS, EASTERN IRAN OR BAMIYAN, CIRCA 12TH CENTURY

fritware, each with carved low relief designs, the two smaller with manganese splash decoration around rim, the larger with vertial upper edge, 8cm high; 17.8cm diam. and smaller

£350-450


58



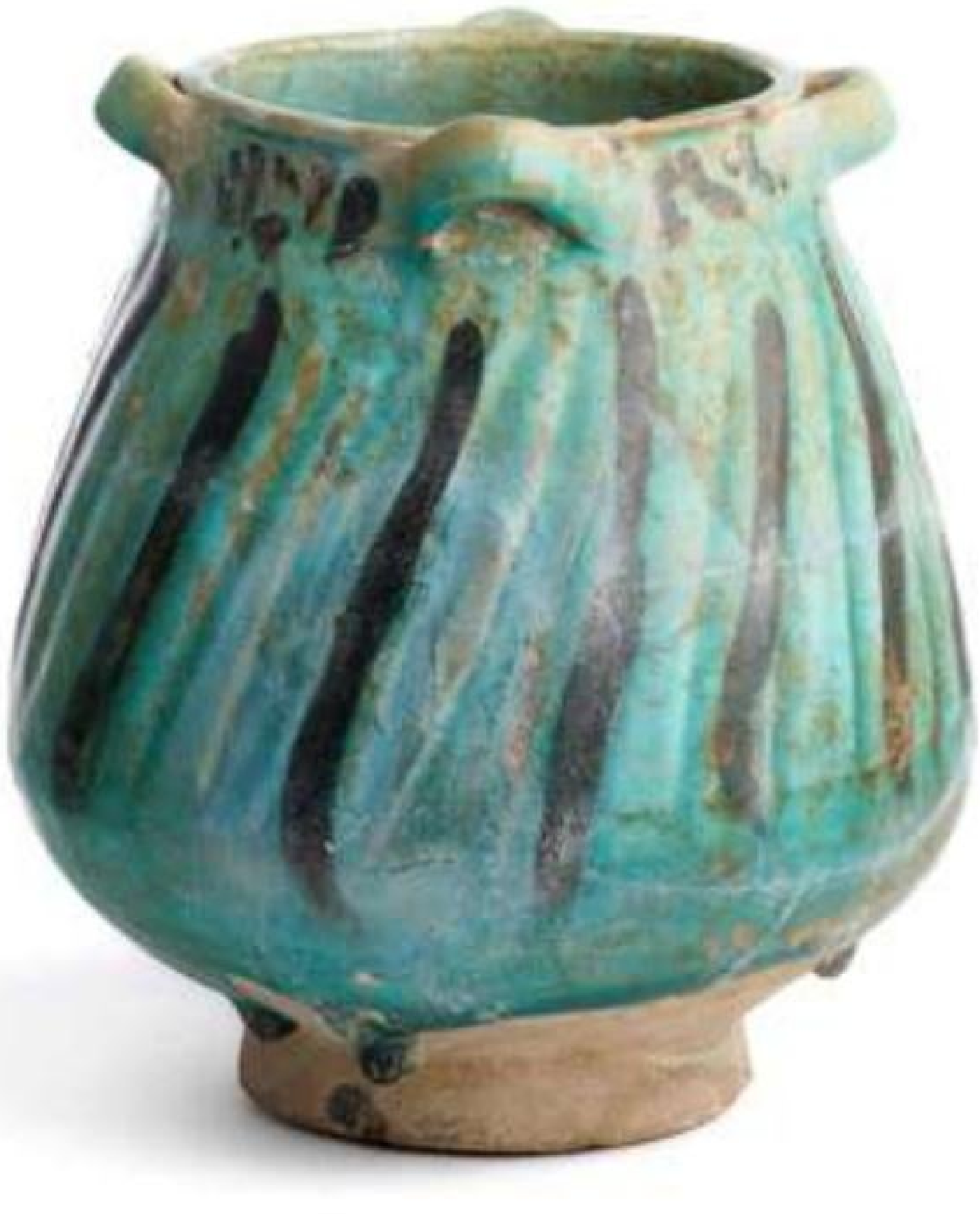
59

A KASHAN TURQUOISE GLAZED POTTERY ACQUAMANILE IN THE FORM OF A BULL, PERSIA, CIRCA 1200

of stylised form, with opening connected to loop handle on its back, its mouth forming the spout, its head with scrolling horns, 20cm high

Zoomorphic and anthropomorphic vessels and sculptures in glazed fritware were popular in Persia in the 12th and 13th centuries. For a Kashan lustre painted vessel of similar form, see Sotheby's London, 27 April 2017, lot 168.

£400-600

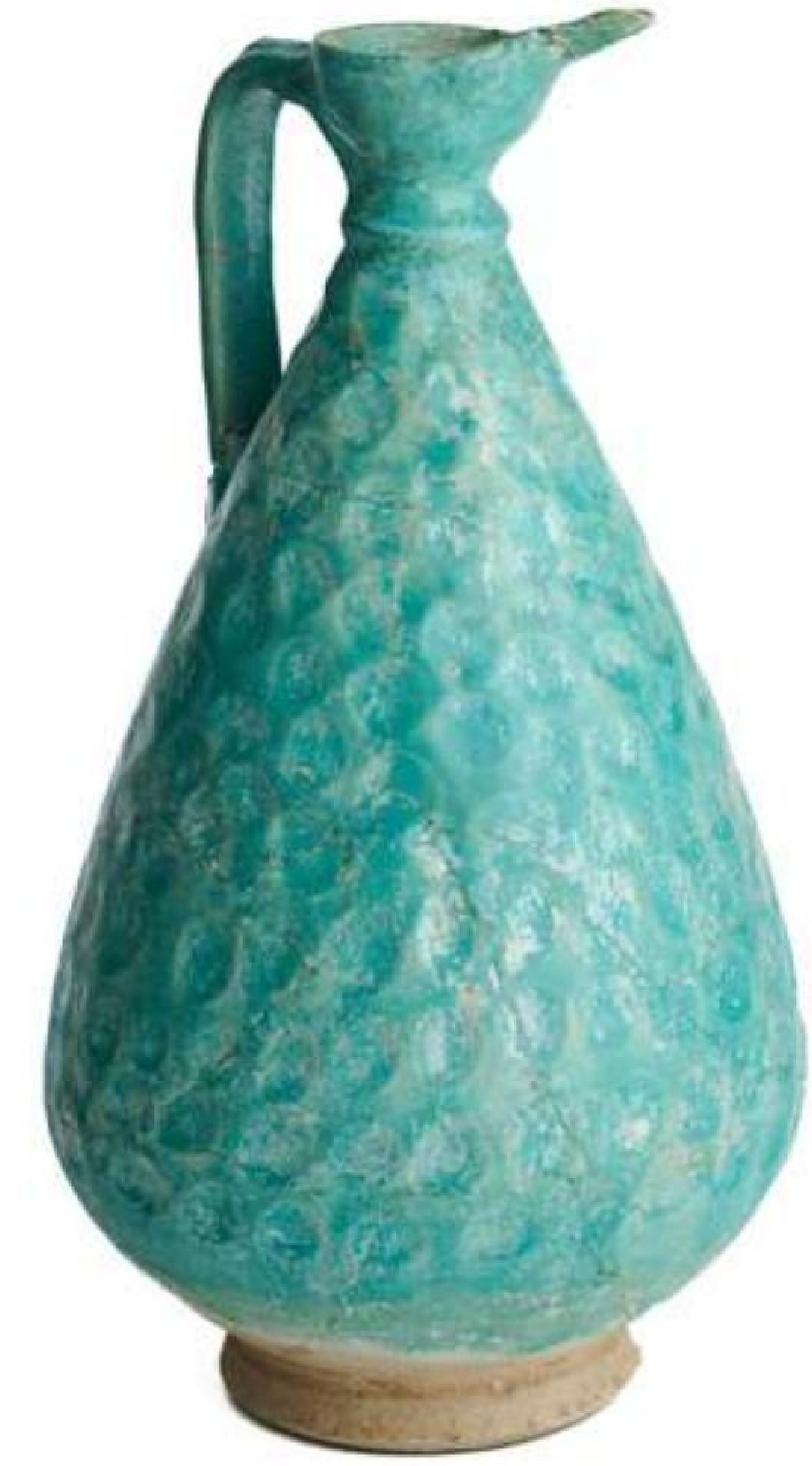


60

A KASHAN TURQUOISE GLAZED VASE, PERSIA, CIRCA 13TH CENTURY

fritware, of bulbous form, the sides with spiral design of carved fluting, emphasised with underglaze black stripes, the rim with four lugs for hanging, 17cm high

£350-450

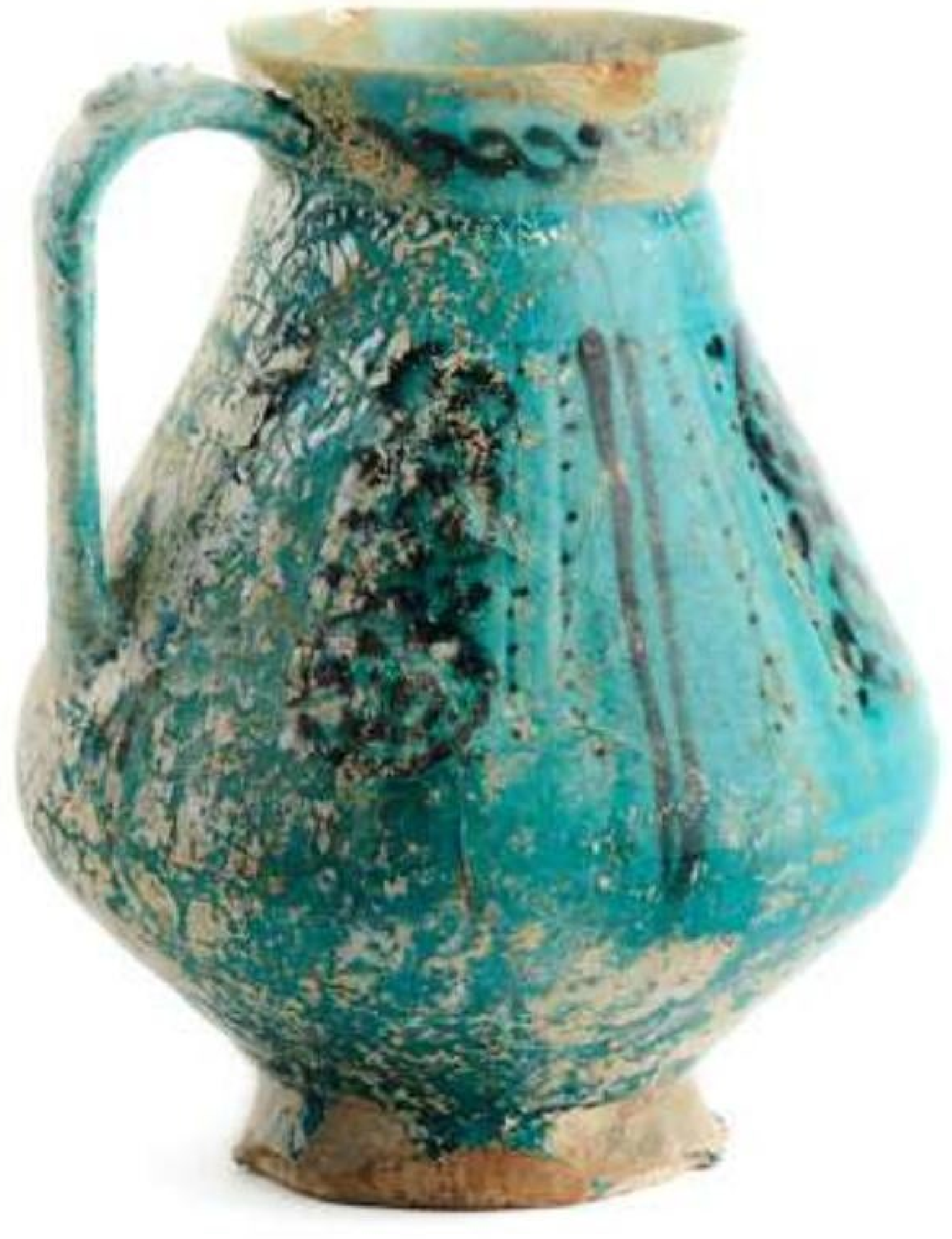


61

A KASHAN TURQUOISE GLAZED EWER, PERSIA, CIRCA 12TH CENTURY

fritware, the tapered body with repeated incised indentations, the neck with strap handle and slender projecting spout, 24.5cm high

£450-550

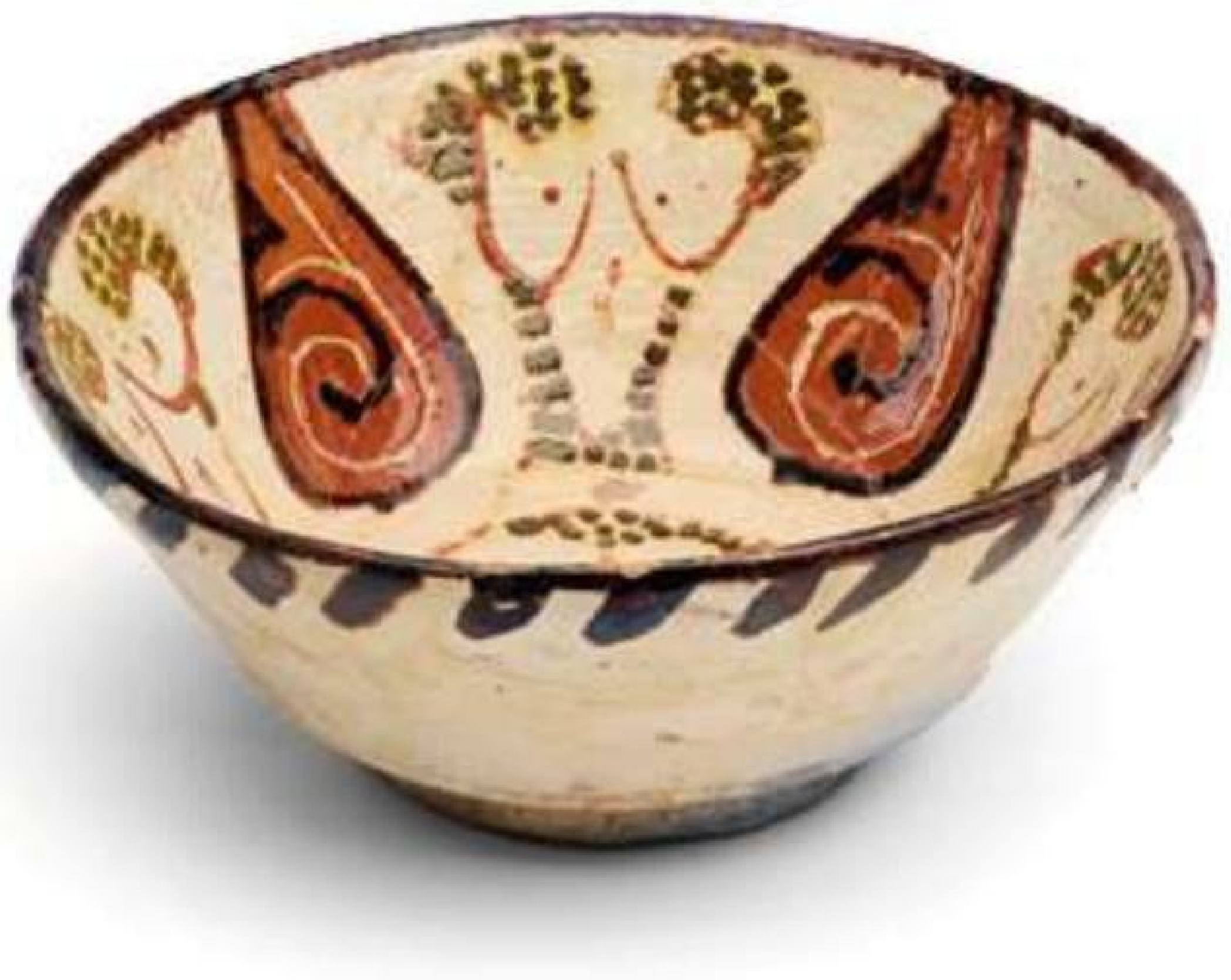


62

A TURQUOISE GLAZED JUG, KASHAN OR GURGAN, CIRCA 12TH CENTURY

fritware, the sides with black underglaze and pierced decoration, the strap handle attached to flared mouth, 18cm high

£600-800

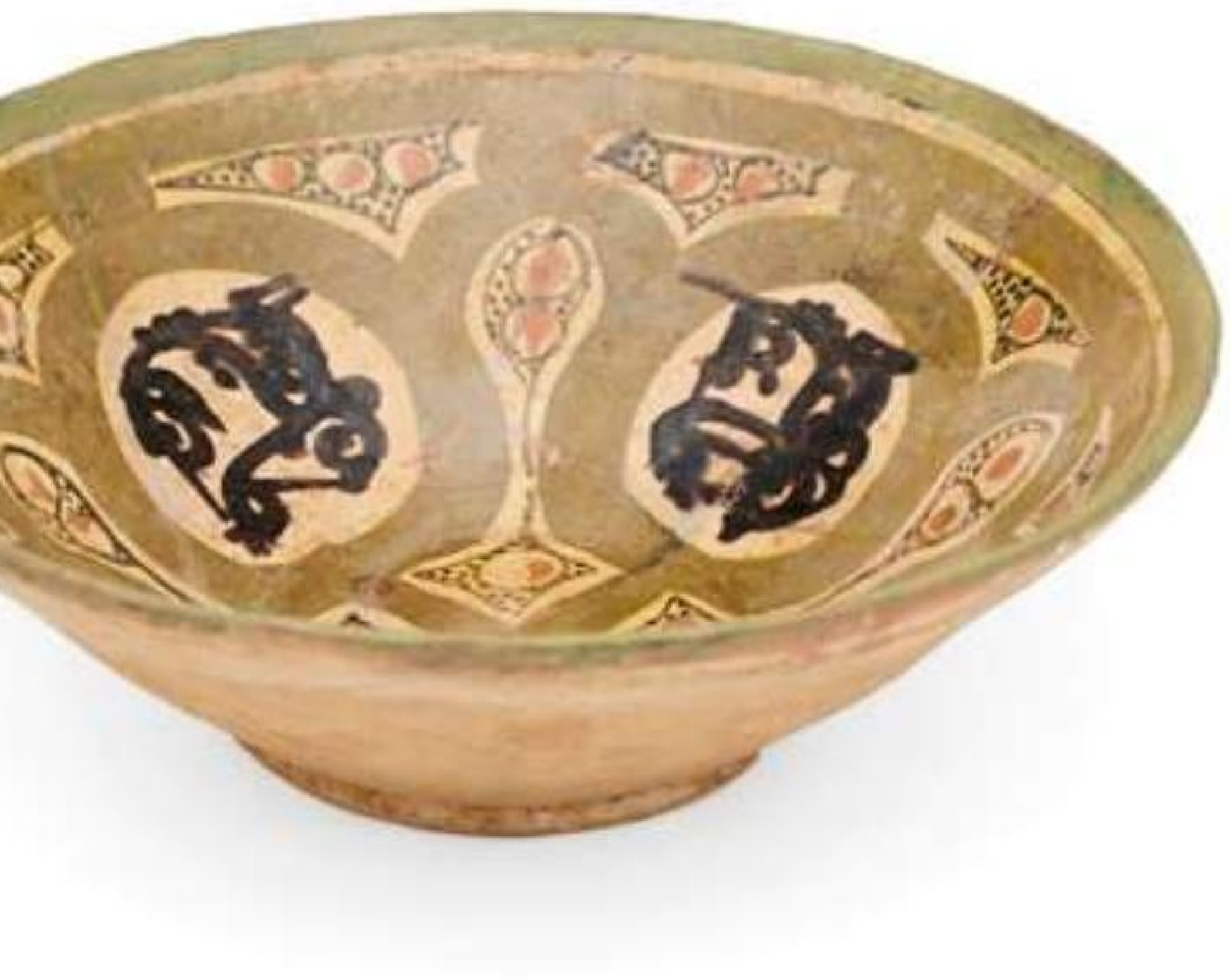


63

A SMALL NISHAPUR BOWL, PERSIA, 10TH CENTURY

slip painted earthenware, with central trilobe motif, surrounded by bud, scroll and stiple motifs, the rim with spiralled dots, 5cm high; 11cm diam.

£250-350

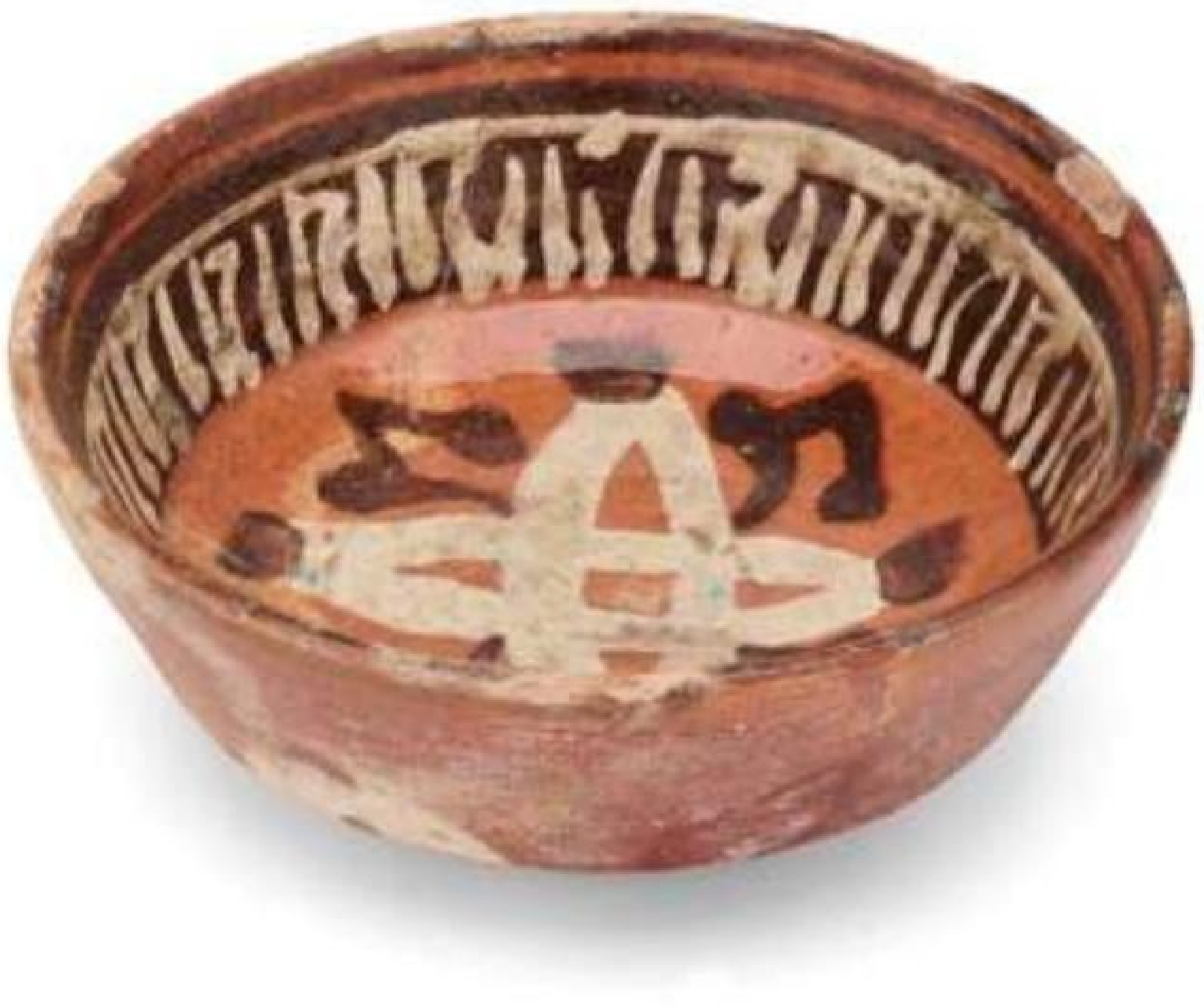


64

A NISHAPUR SLIP PAINTED BOWL, PERSIA, CIRCA 10TH CENTURY

on flat circular base, the interior painted with four circular medallions with stylised bird motifs, framed by olive green bands interspersed with stipple and scroll designs, 8cm high; 24cm diam.

£500-700



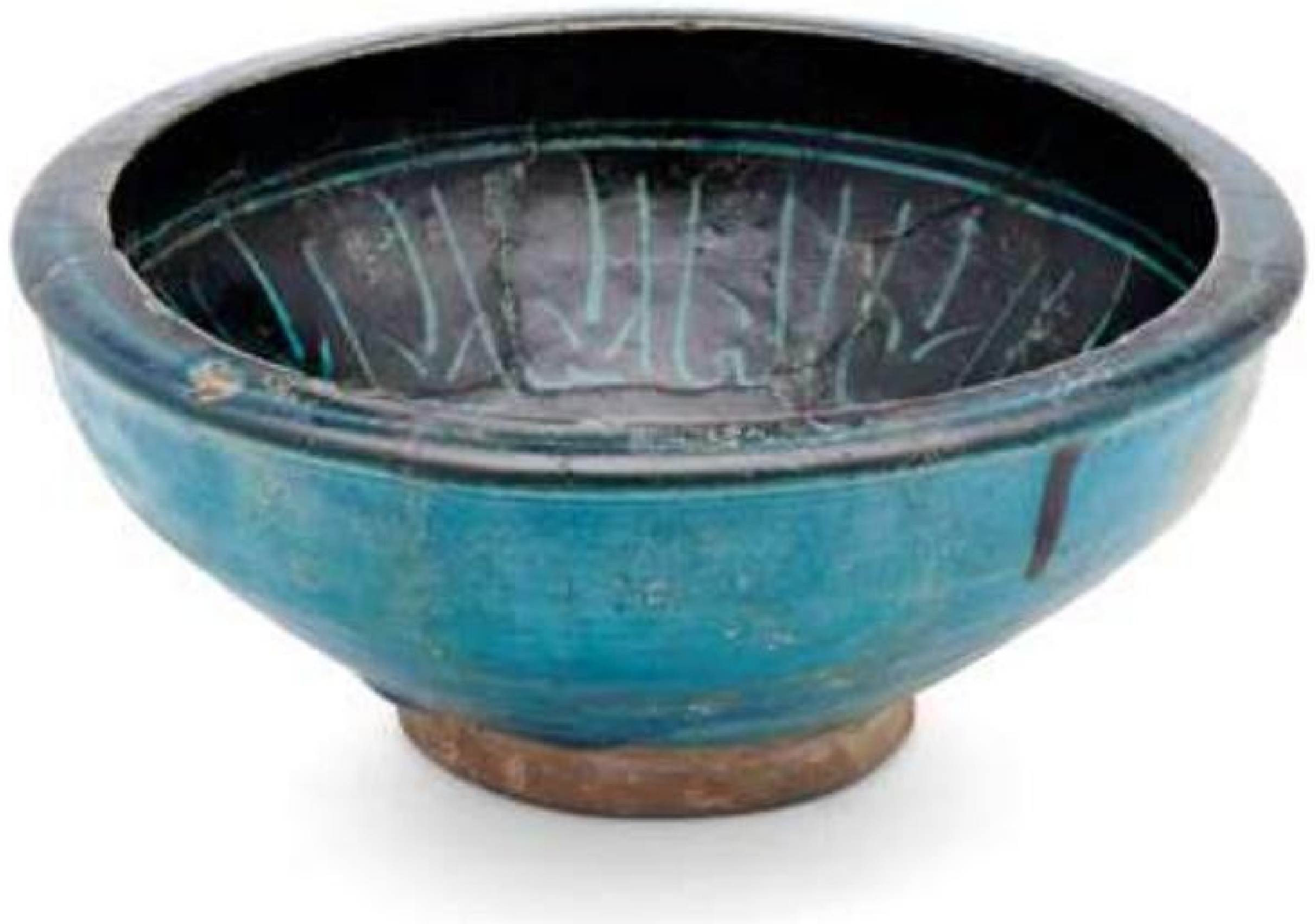
65

A SMALL SAMANID SLIP PAINTED POTTERY BOWL, PROBABLY SAMARKAND, 10TH/11TH CENTURY

underglaze decorated earthenware, with central quatrefoil medallion surrounded by four characters, possibly Hebrew *mem,* the inner sides with a band of pseudo-kufic, 4.2cm high; 11.5cm diam.

The letter *mem* symbolises water, and is thought to have derived from the Ancient Egyptian symbol for water.

£300-400



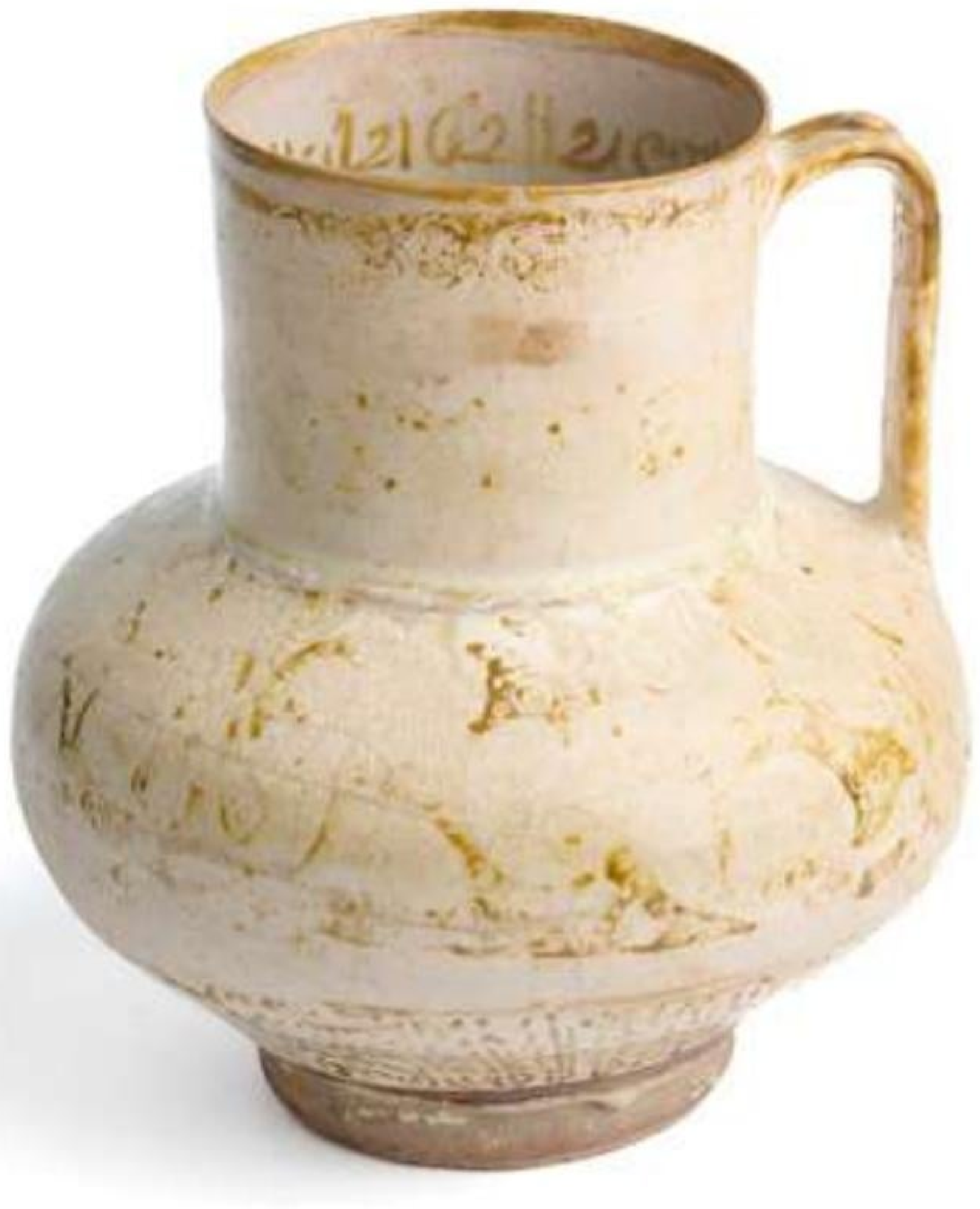
66

A KASHAN BLACK PAINTED TURQUOISE BOWL, PERSIA, 13TH/14TH CENTURY

on ring foot, with flattened rim, the interior painted black with reserved central stylised floral roundel surrounded by a band of calligraphy, 9cm high; 21.5cm diam.

For a similarly decorated pair of bowls in Italian collections, see *Curatola 2006,* p.134-135.

£450-550

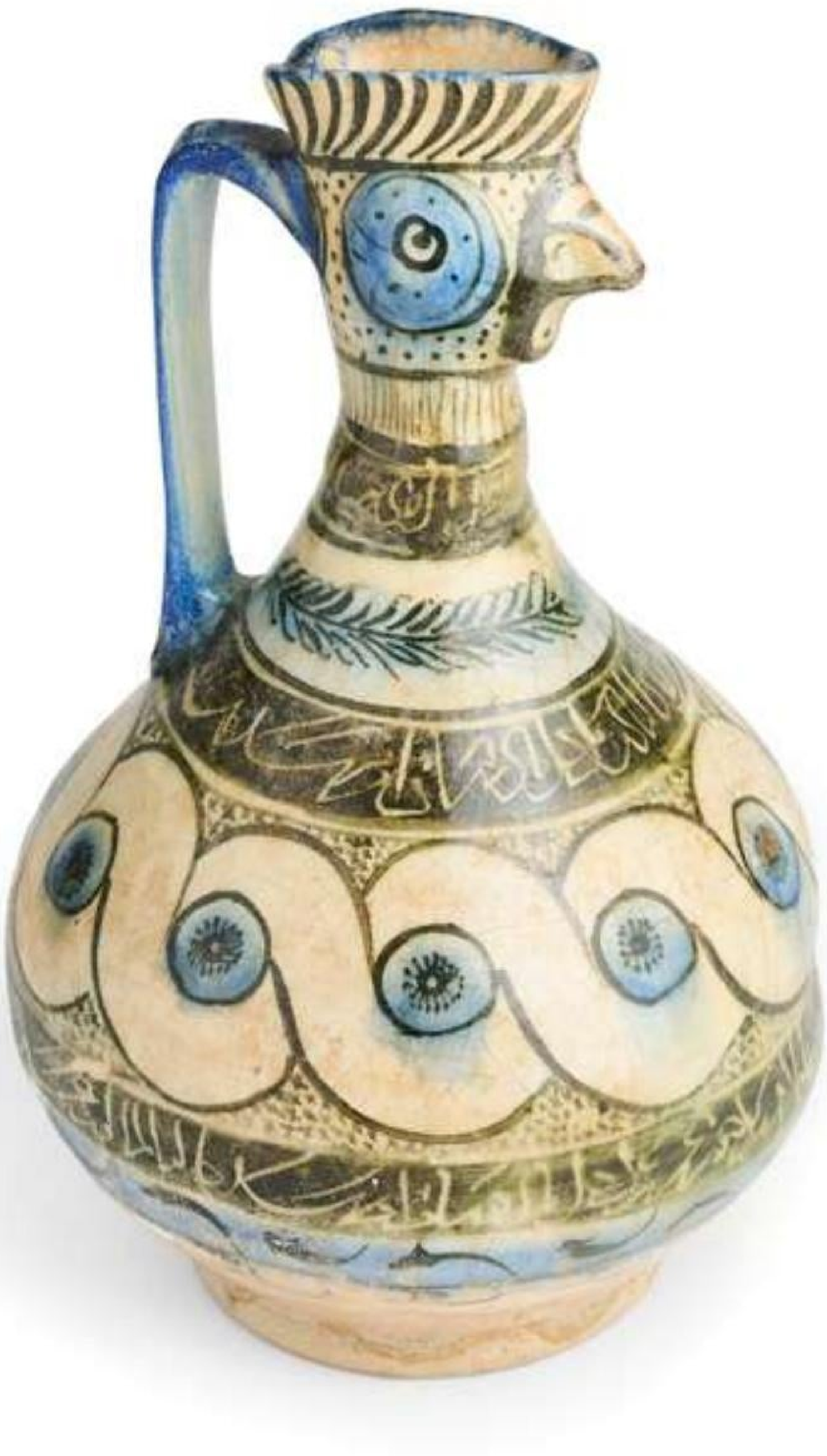


67

A KASHAN LUSTRE JUG, PERSIA, 13TH CENTURY

with bulbous body and straight sided neck, the flat handle with thumb grip at the top, the sides with indistinct scrolling decoration, the interior with band of pseudo-inscription below the rim, 17.5cm high

£400-600



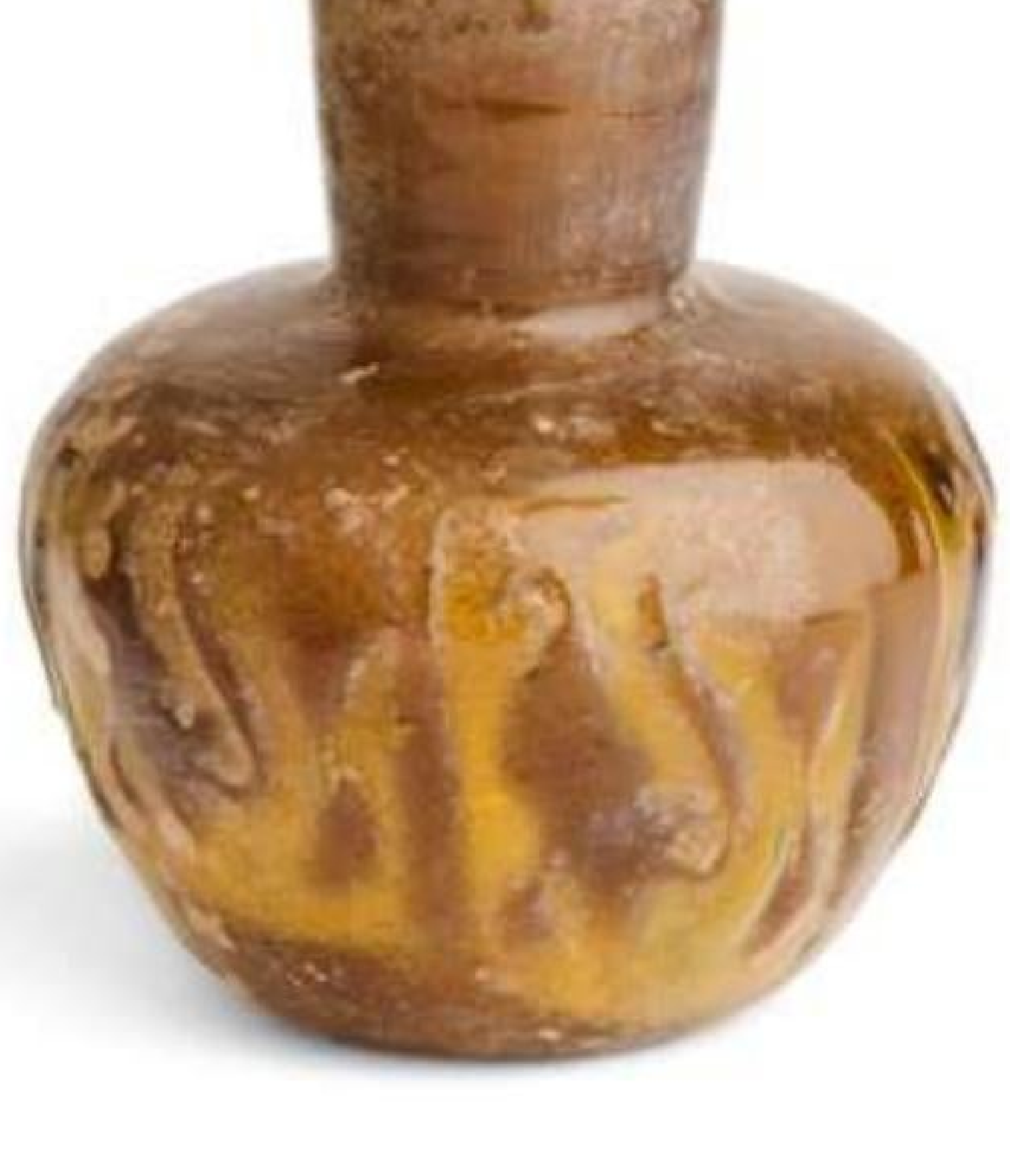
68

A KASHAN BLUE, BLACK AND WHITE GLAZED COCKEREL-HEAD POTTERY EWER, PERSIA, 13TH CENTURY

the bulbous body on ring foot, the neck terminating in cockerel-head mouth, a band of interlacing reserved white strapwork forming cobalt circles with black floral motif, bands of sgraffito *naskh* on black ground above and below with Persian verses, a similar band of calligraphy around the neck, 24.6cm high

Provenance: Christie's London, 5 October 2010, lot 105
Previously in a Swiss private collection since 1974.

£300-500

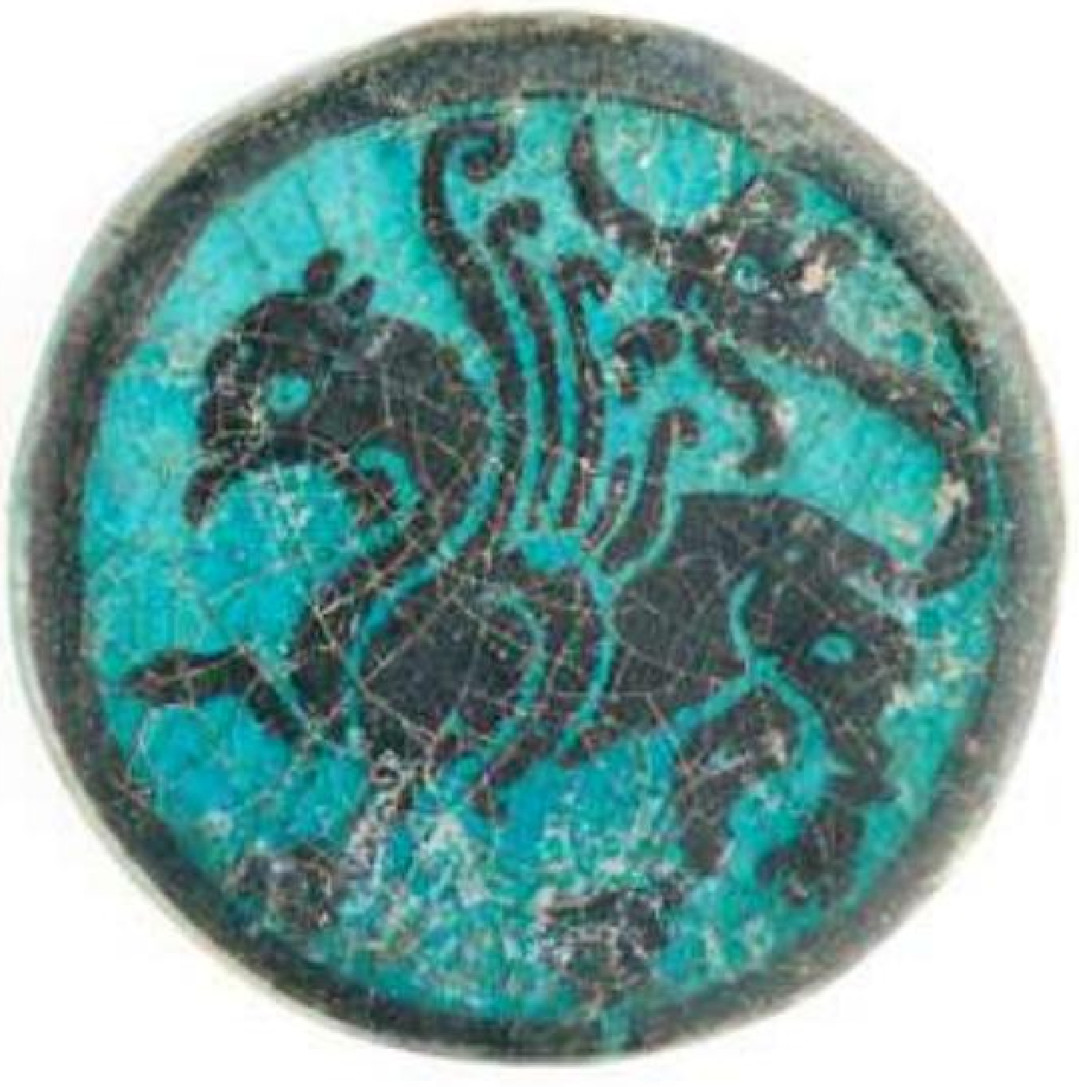


69

AN AMBER MOULD-BLOWN GLASS BOTTLE, PERSIA OR CENTRAL ASIA, 11TH/12TH CENTURY

with flared body and cylindrical neck, the sides with *kufic* decoration in relief, 9.5cm high

£250-350



70

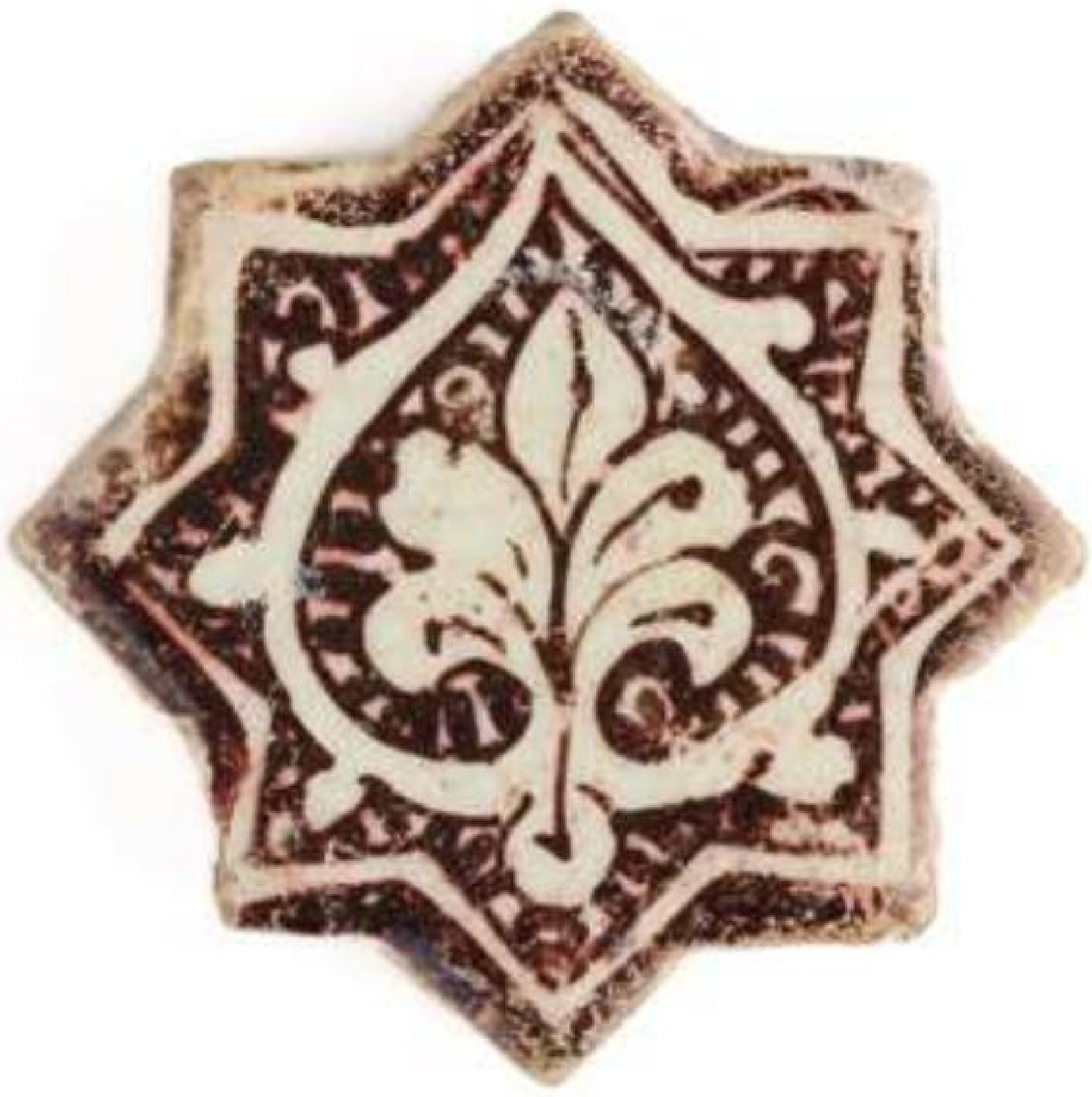
A SMALL 'SILHOUETTE' WARE ROUNDEL, SELJUK OR GHURID, PERSIA, CIRCA 12TH CENTURY

glazed fritware, depicting a winged griffin in black on turquoise ground, 6.5cm diam.

Provenance: Private collection, London. Acquired about 30 years ago

For a bowl painted with a sphinx in very similar style attributed to Kashan, see Victoria and Albert Museum, inv. no. C.461-1928. See also *Curatola 2006,* p.126 & 127.

£200-300



71

A SMALL KASHAN LUSTRE STAR TILE, PERSIA, 13TH CENTURY

fritware, painted with a palmette motif, enclosed within a bud form on scrolling ground, 6.5 x 6.5cm

Provenance: Private collection, London. Acquired in London about 30 years ago

For similar motifs on a cruciform tile in a panel from the Imamzada Ja'far at Damghan, dated 1266-1267, now in the Louvre, Paris, see *Watson 1985,* fig.110, p.133 *(second row on right).*

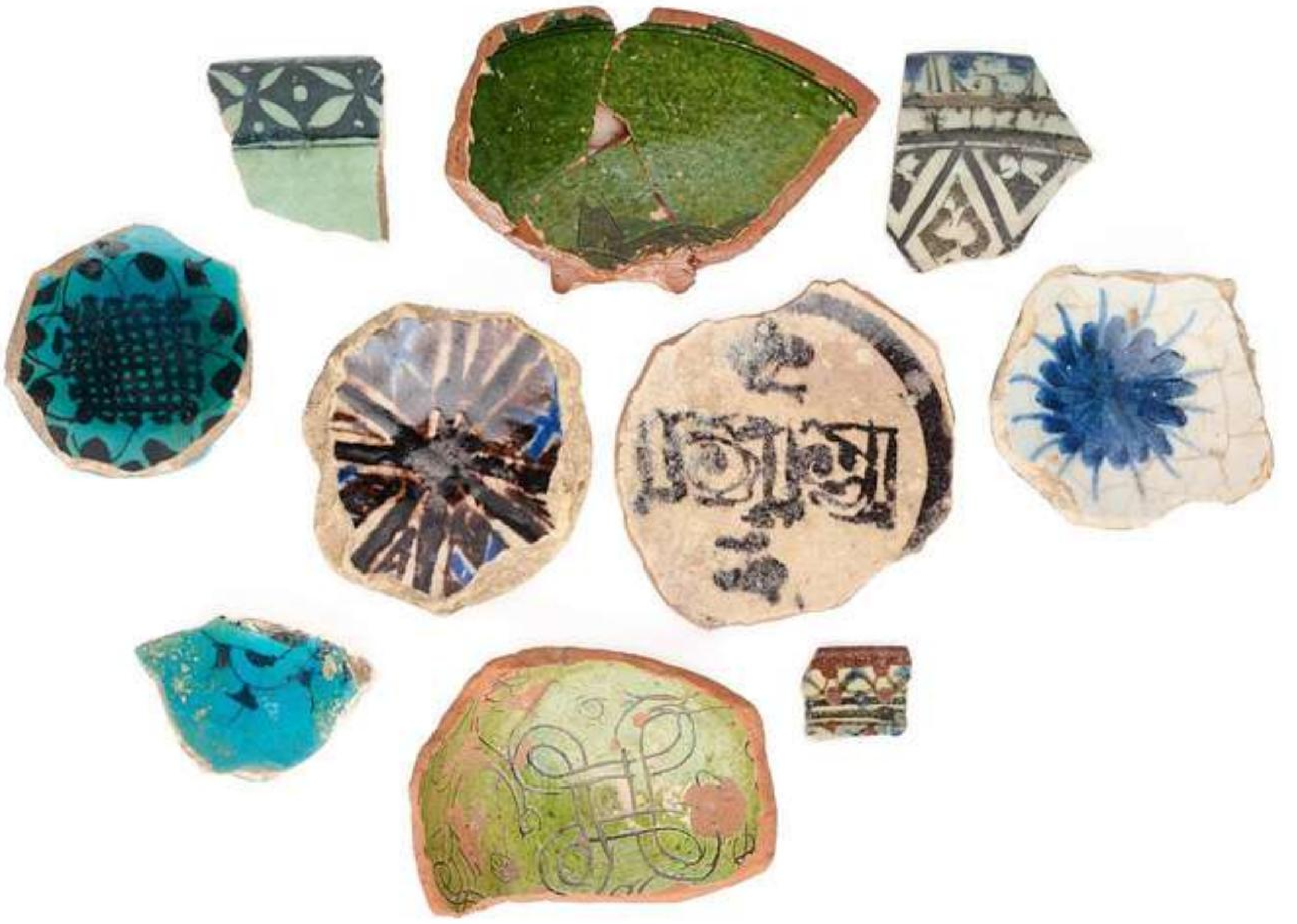
£200-300

72

A COLLECTION OF EARLY ISLAMIC POTSHERDS, PERSIA AND SYRIA, 12TH-14TH CENTURIES

comprising two pieces of green glazed terracotta 'Garrus' ware and eight Syrian underglaze painted fritware fragments, seven Ayyubid and one Mamluk blue and white, 11 x 8cm and smaller (10)

£200-300



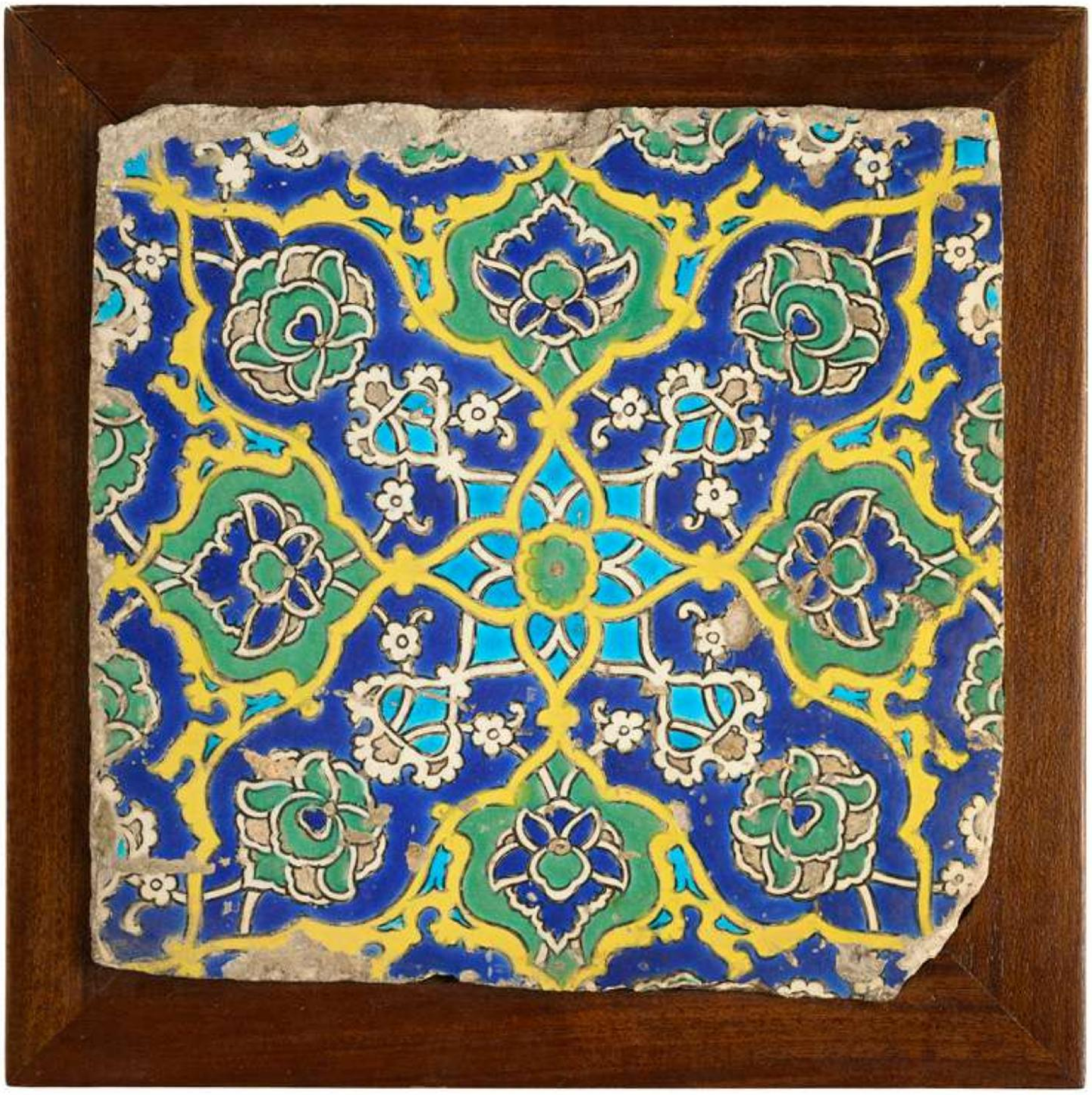
73

A KASHAN TURQUOISE MONOCHROME TILE, PERSIA, 13TH/14TH CENTURY

glazed fritware, of square form, the face and one edge glazed, 23 x 23.5cm

Provenance: Private collection, London. Acquired Bonhams, 9 June 2014, lot 73 (part)

£200-300



74

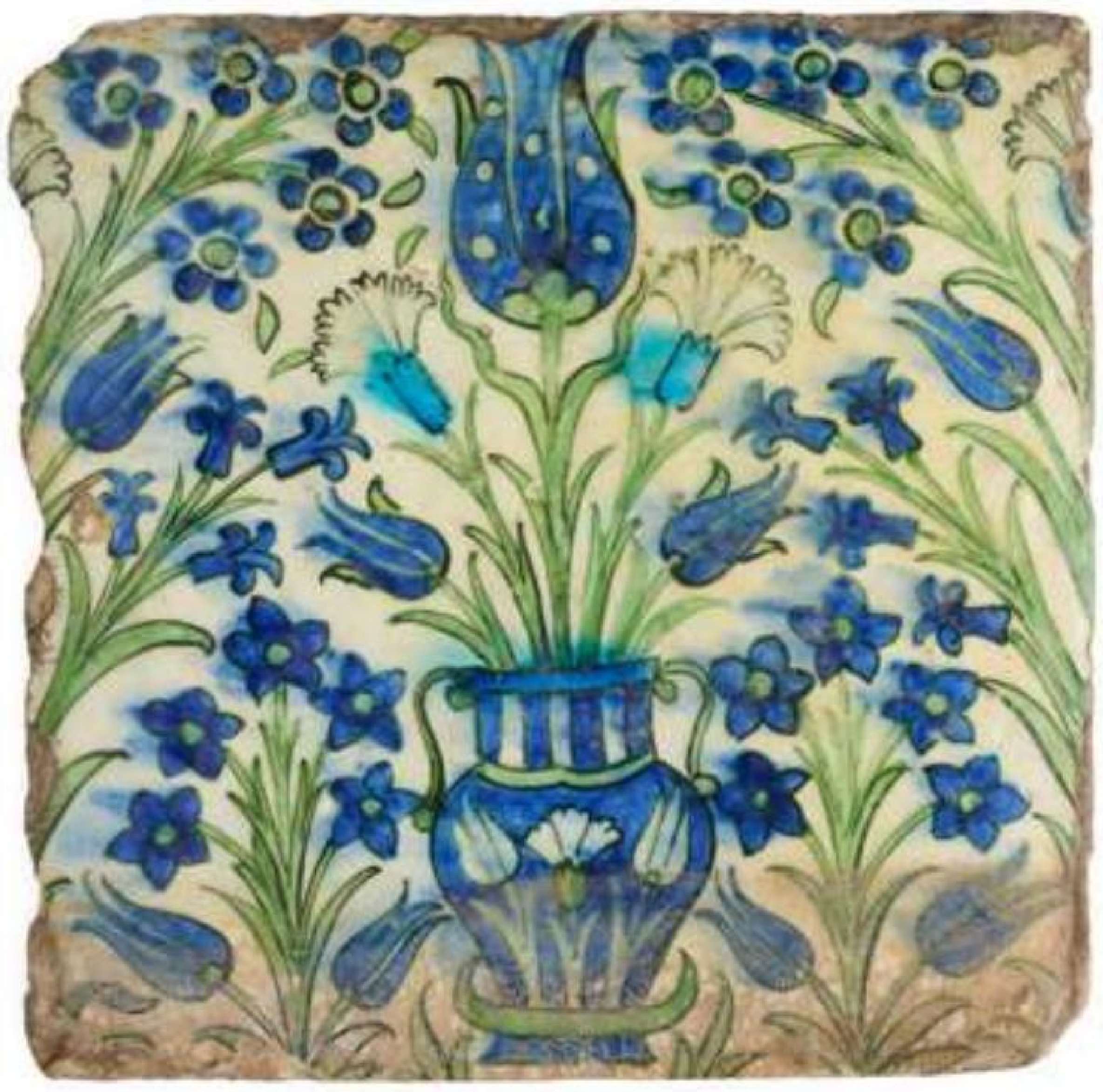
AN OTTOMAN CUERDA SECA TILE, WESTERN ANATOLIA, FIRST HALF 16TH CENTURY

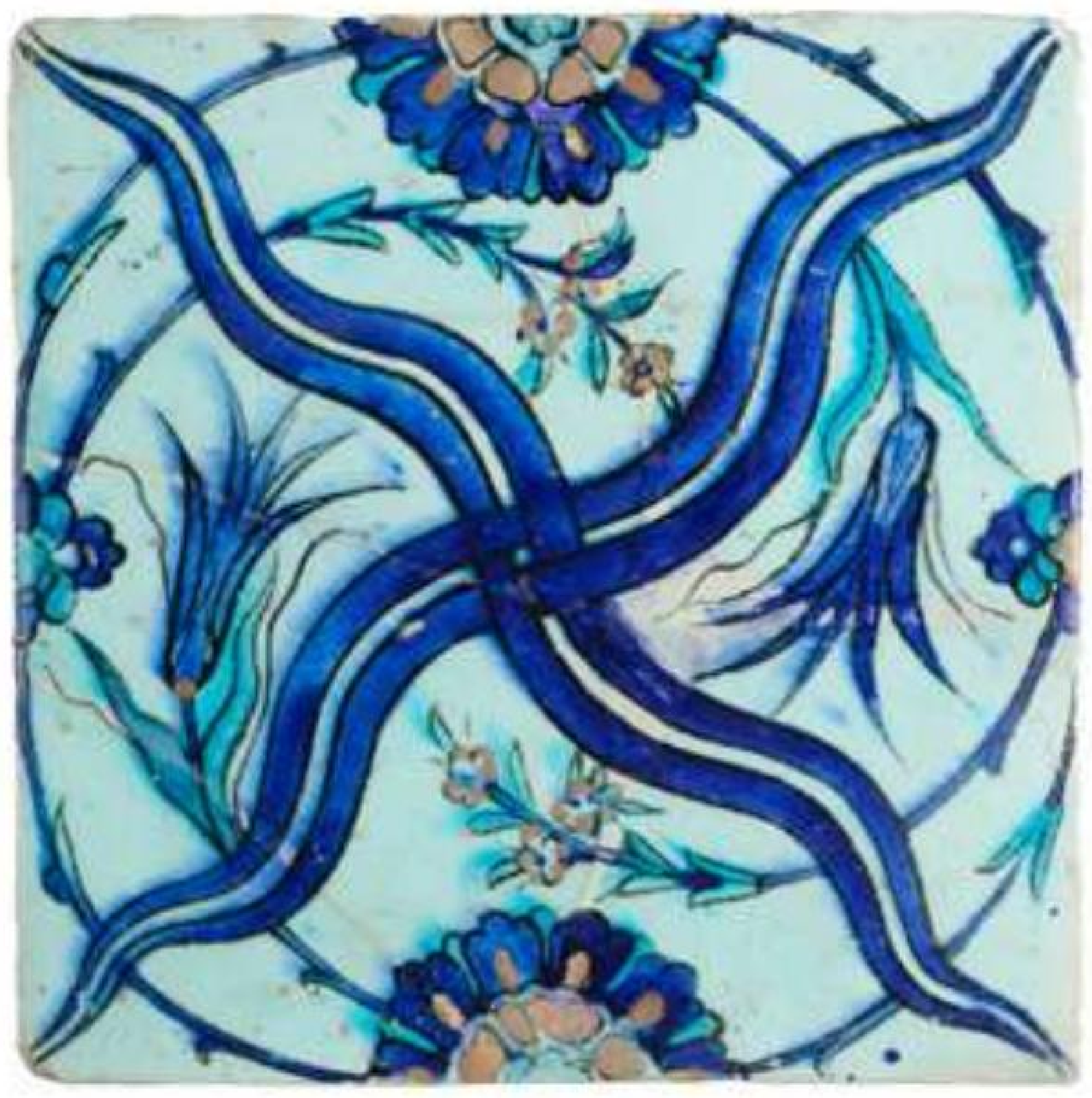
with a radiating design of lotuses around a central floral star, the motifs framed by arabesques and split palmettes, framed, 26 x 25.5cm approx.

Provenance: Formerly in a Greek private collection

For similar tiles on the exterior of the *Arz Odasi* (Hall of Petitions or Throne Room) and the *Sunnet Odasi* (Circumcision Pavilion) in the Topkapi Palace, see *Rogers 1988*, pls.97 & 111). See also *Arlı & Altun 2008*, pp. 146-151.

£3,000-5,000





75

A LARGE DAMASCUS TILE, OTTOMAN SYRIA, CIRCA 1600

underglaze painted fritware, of square form, depicting in apple green, cobalt and copper blue a twin handled vase filled with tulips and carnations, flanked by further composite floral sprays, 29.5cm square approx.

Provenance: Private collection, London. Acquired about 30 years ago (old price label on the reverse)

£1,000-1,500

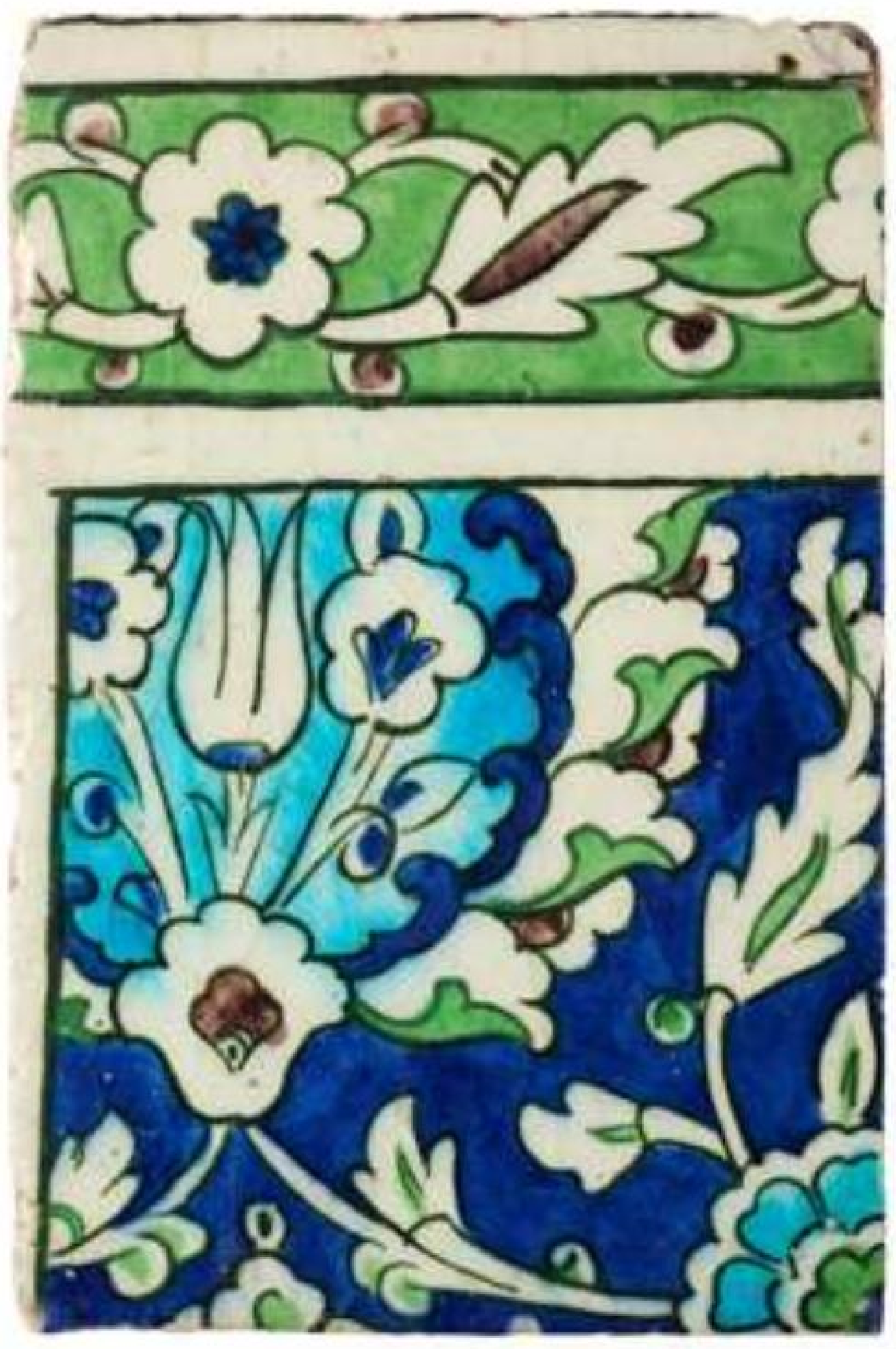
77

A TEKFUR SARAYI TILE, ISTANBUL, 18TH CENTURY

underglaze painted fritware, decorated with large cobalt tiger strip motifs, surrounded by scrolling floral tendrils under pale blue tinted glaze, 25cm square

Provenance: Private collection, London. Acquired about 30 years ago

£400-600



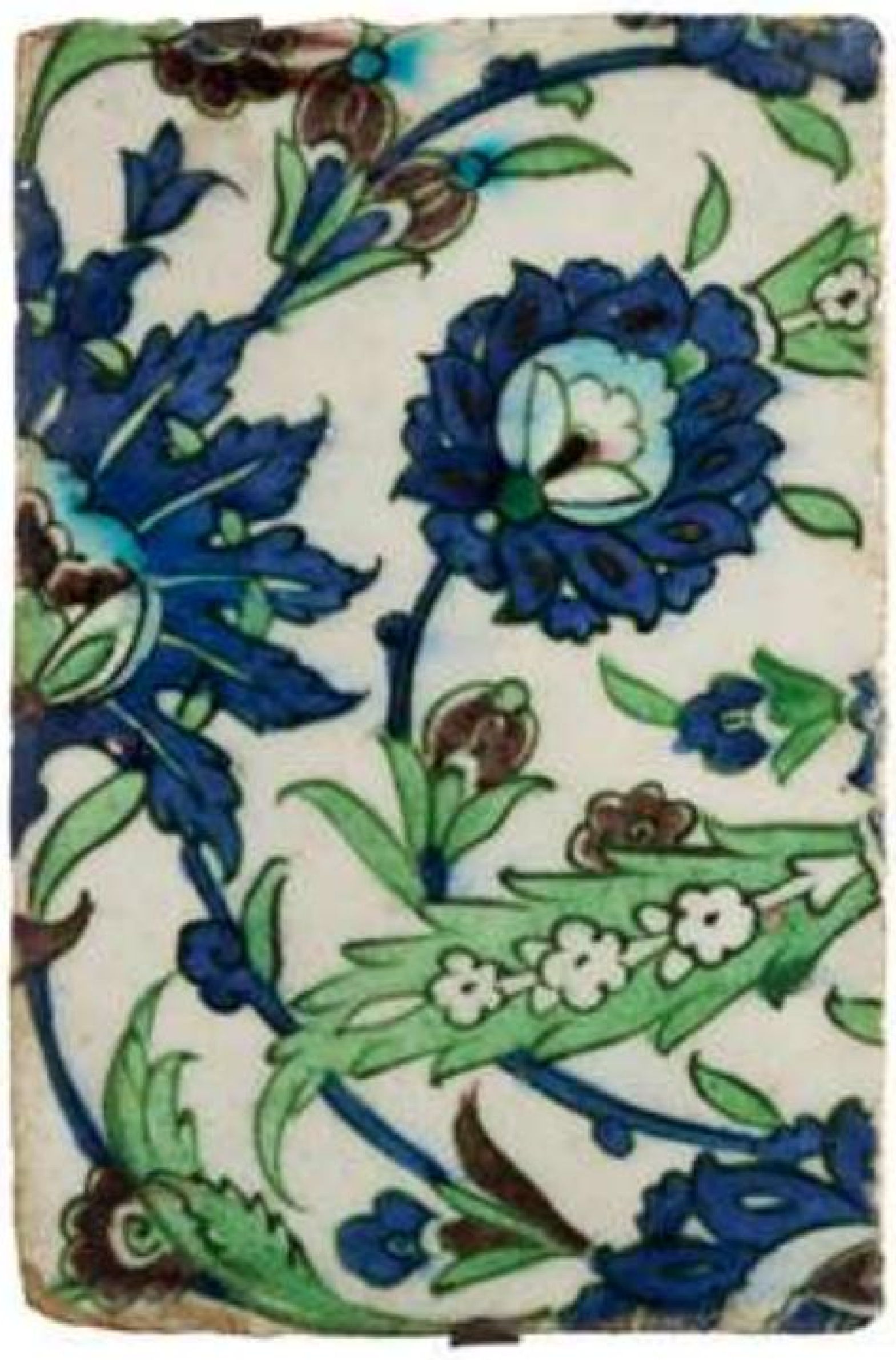
76

A DAMASCUS TILE FRAGMENT, OTTOMAN SYRIA, SECOND HALF 16TH CENTURY

underglaze painted fritware, of rectangular form, painted with part of a floral medallion, with scrolling floral border at the top, 22 x 14.5cm

Provenance: Private collection, London. Acquired Auction Atrium, 7 October 2009, lot 11709

£400-600



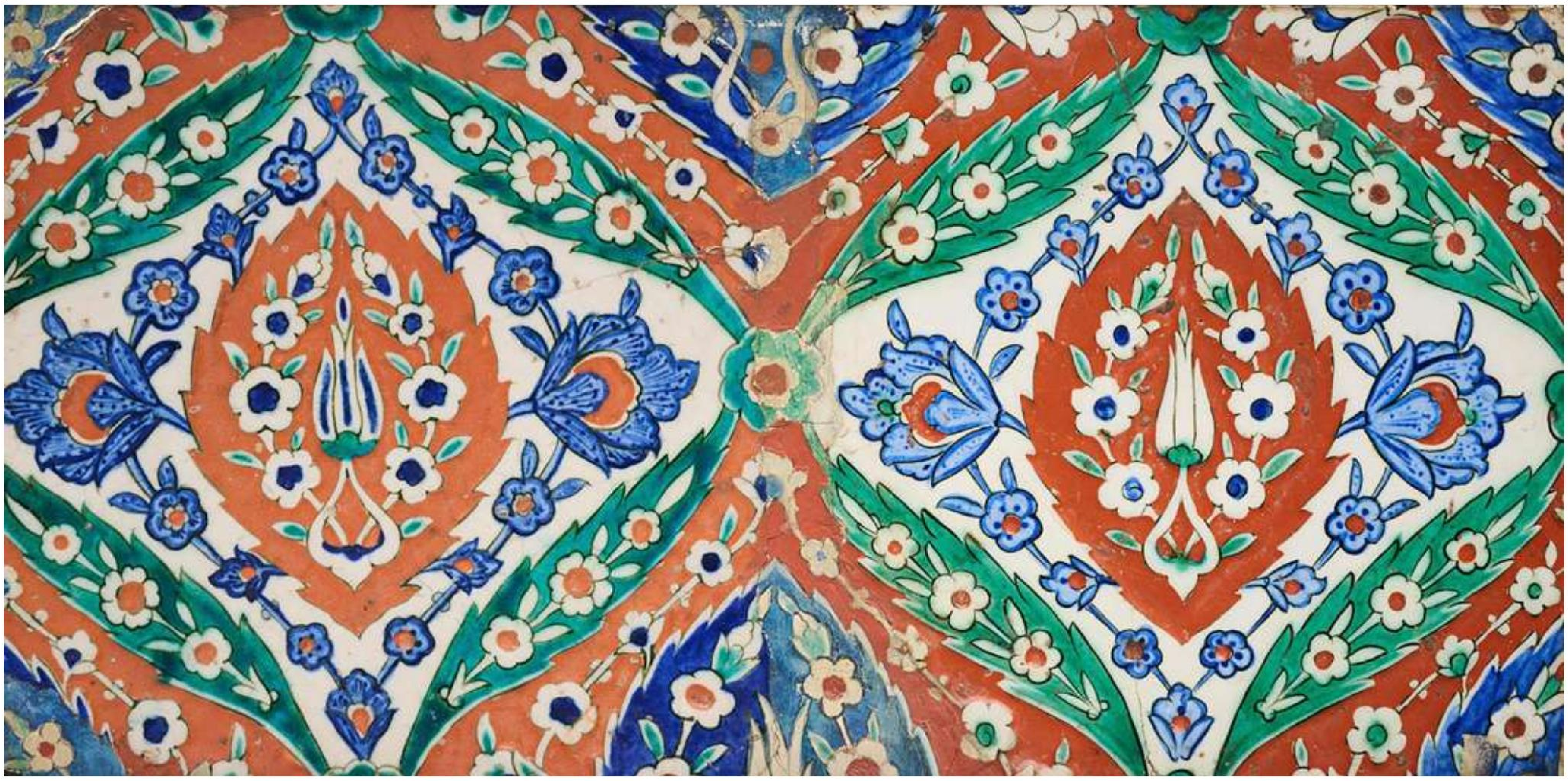
78

A DAMASCUS TILE FRAGMENT, OTTOMAN SYRIA, LATE 16TH CENTURY

underglaze painted fritware, with a design of scrolling floral tendrils and *saz* leaves on white ground, mounted for wall hanging, 21 x 14cm

Provenance: Private collection, western England. Acquired Anavian Gallery, New York; previously part of lot 350, Christie's South Kensington, 8 October 2010

£300-500



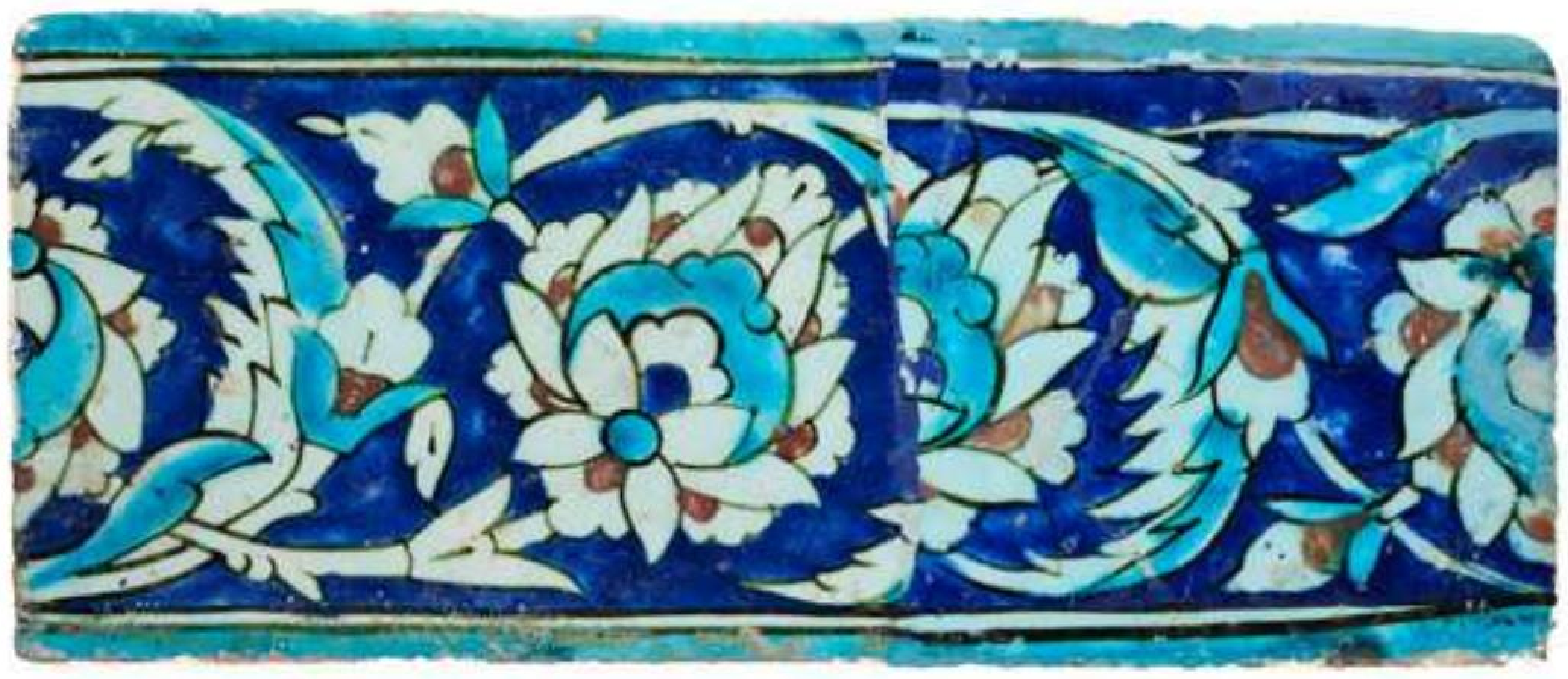
79

A PAIR OF IZNIK TILES, OTTOMAN ANATOLIA, CIRCA 1570-1580

underglaze painted fritware, with an ogival design of floral leaf medallions framed by *saz* leaves and floral bands in relief red, emerald green and cobalt blue, the two joined with filling and framed together, old auction label and catalogue entry on the reverse, 24 x 23cm each tile approx.

Provenance: Private collection, London. Acquired Christie's South Kensington about 30 years ago

£2,000-3,000



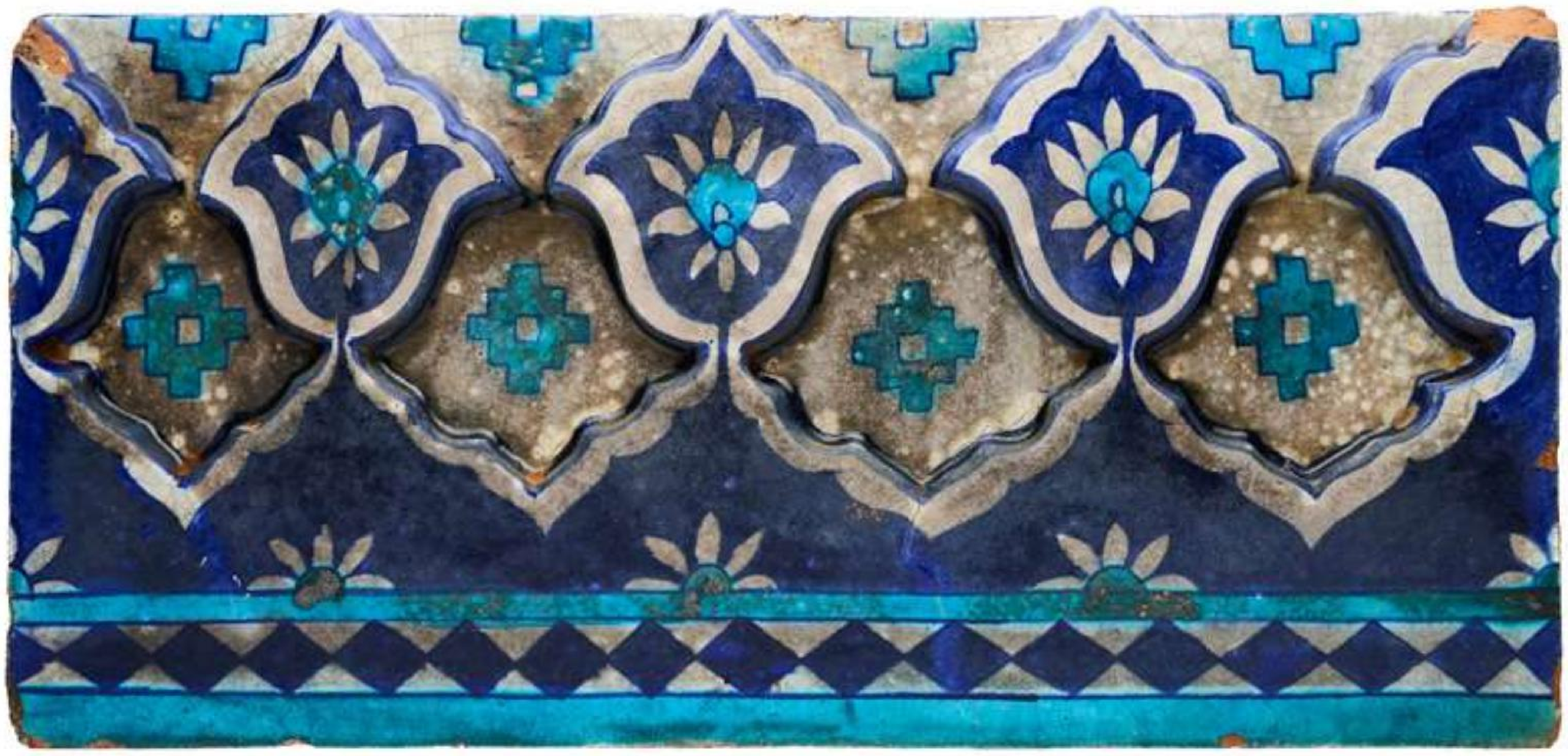
80

AN IZNIK BORDER TILE, OTTOMAN ANATOLIA, 17TH CENTURY

underglaze painted fritware, composed of two sections joined together, depicting a scrolling lotus and *saz* leaf design on cobalt blue ground, turquoise band long each edge, 12 x 29cm

Provenance: Private collection, England

£300-400

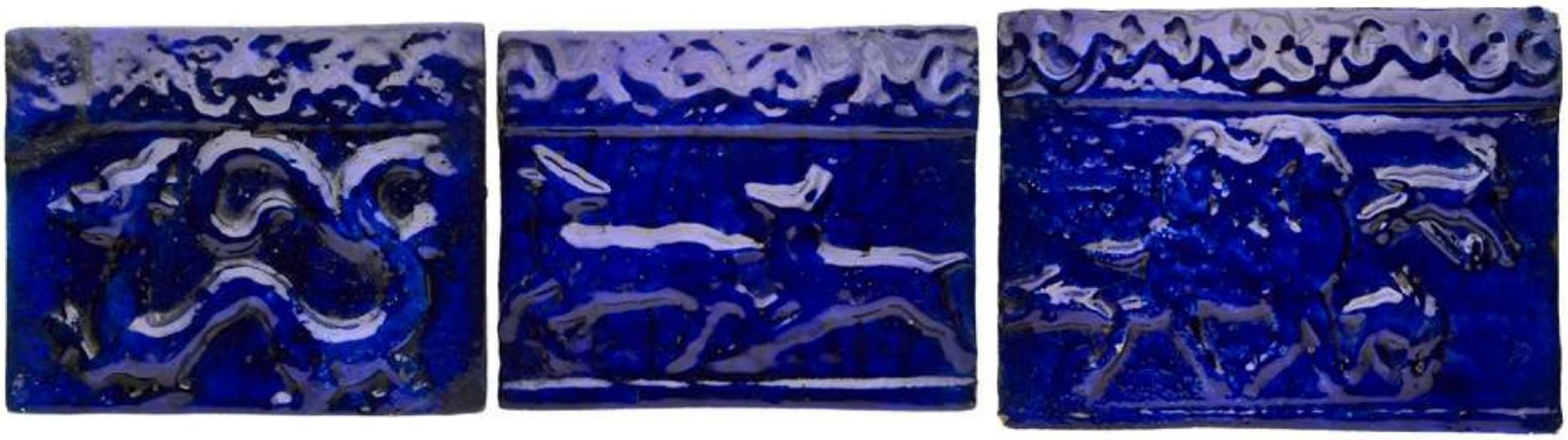


81

A SINDH POTTERY ARCHITECTURAL FRIEZE, PAKISTAN, CIRCA 19TH CENTURY

underglaze painted earthenware, of long rectangular form, decorated in relief with a row of stylised merlon motifs each with lotus motif at the centre, 21.5 x 45.5 x 5cm

£300-400



82

THREE LARGE QAJAR MOULDED TILES, PERSIA, LATE 19TH CENTURY

monochrome cobalt glazed fritware, each of rectangular form, depicting a dragon, a pair of antelope and a hunting scene in relief, 27 x 34 x 2.5cm; 26.5 x 34 x 2.5cm; 29.5 x 39.5 x 2.5cm

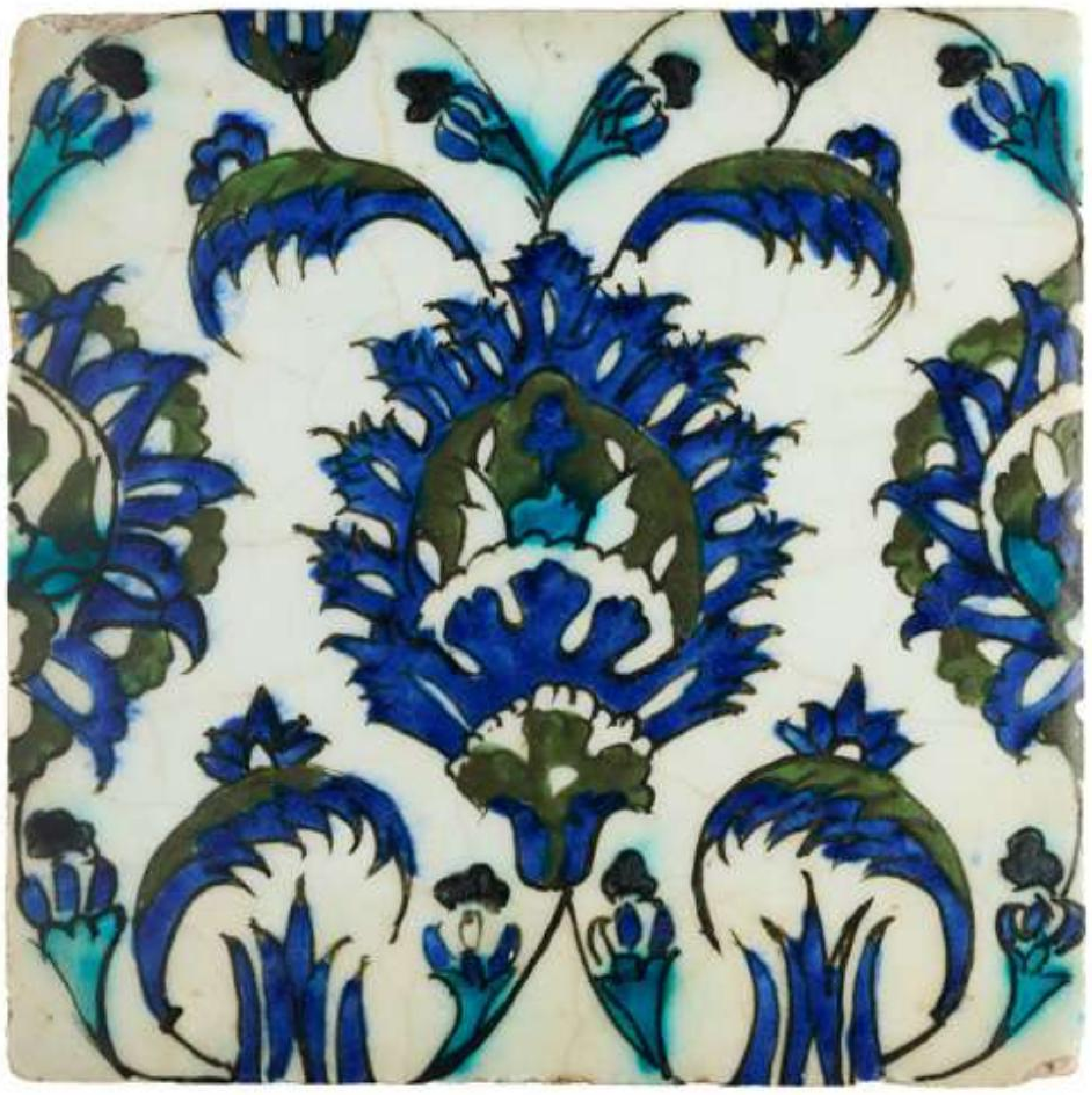
£600-900

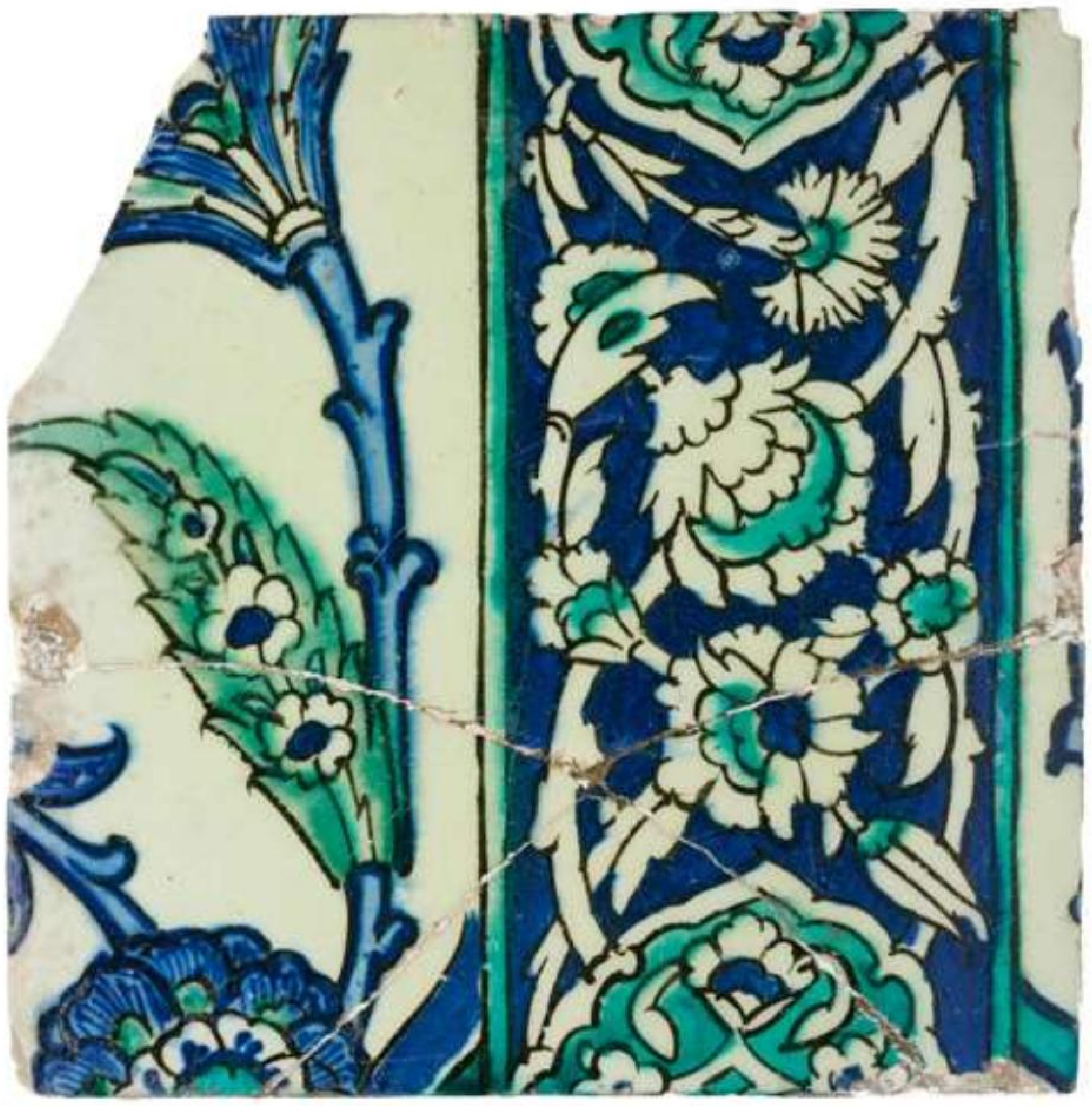
83

A DAMASCUS TILE, OTTOMAN SYRIA, 17TH/18TH CENTURY

underglaze painted fritware, of square form, depicting a composite floral medallion surrounded by scrolling *saz* leaves and floral sprigs in cobalt blue, turquoise and olive green, 23cm square

£300-400



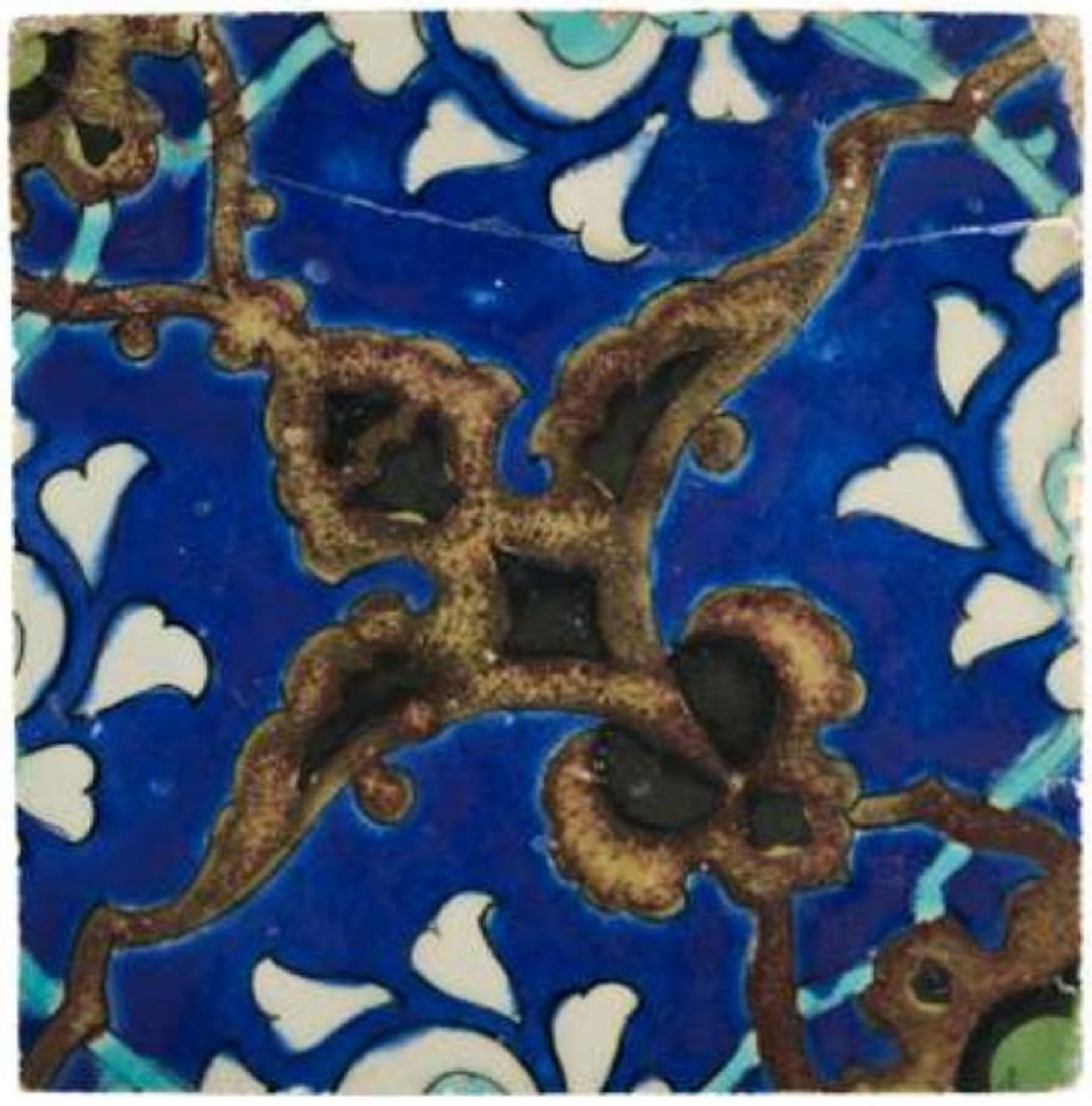


84

A FRAGMENTARY IZNIK TILE, OTTOMAN ANATOLIA, 17TH CENTURY

underglaze painted fritware, decorated in copper and cobalt blue on cream ground, depicting a scrolling floral border and part of a scrolling floral stem with a *saz* leaf, 25cm square

£500-700



85

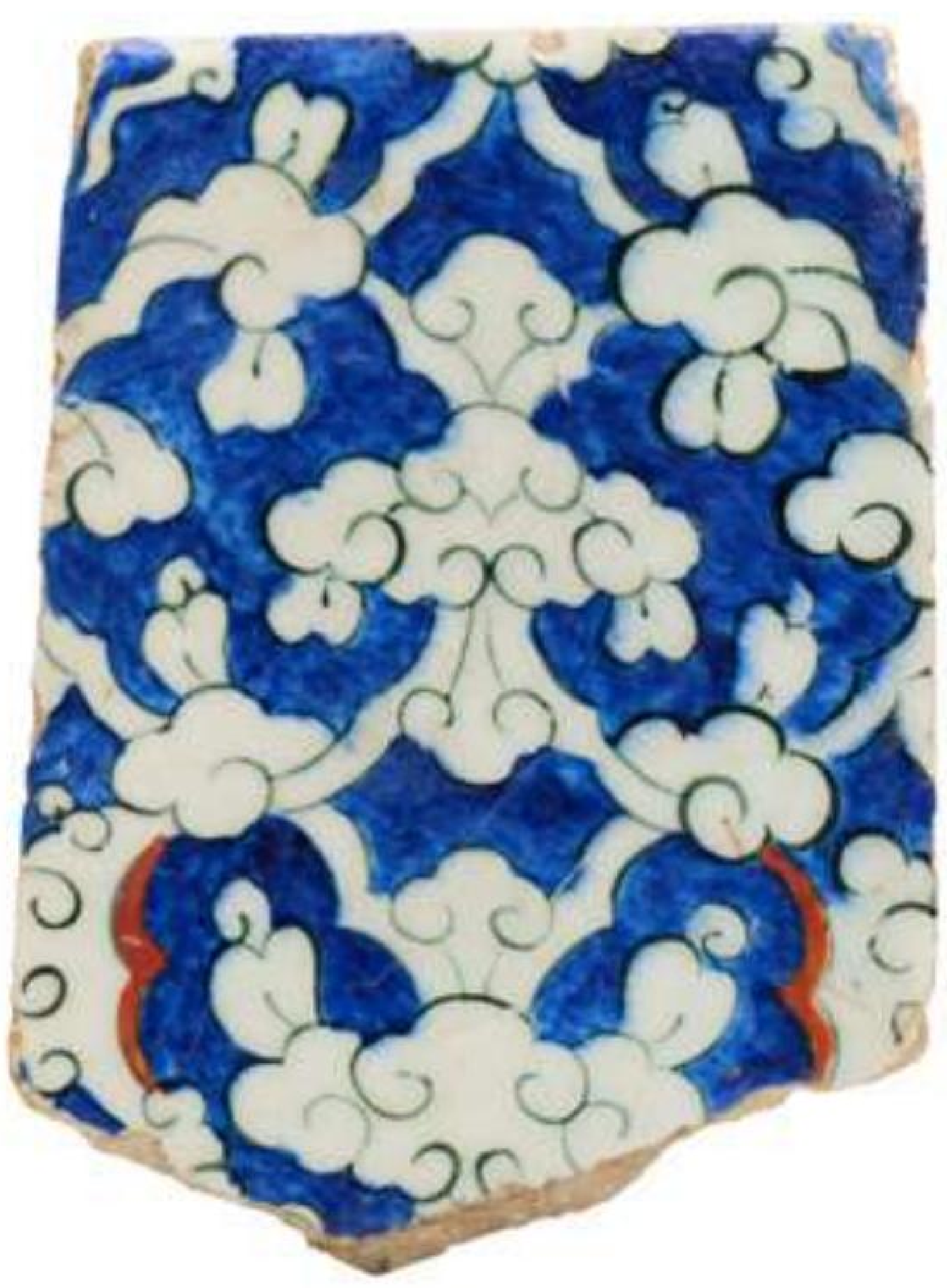
A CUERDA SECA AND UNDERGLAZE PAINTED TILE, OTTOMAN LEVANT, SECOND HALF 16TH CENTURY

fritware, with central ochre split palmette motif on cobalt ground, surrounded by lotus flower motifs in reserved white, 18.2cm square approx.

Provenance: Private collection, western England. Acquired Sotheby's London, c.1996

Similar tiles are to be seen on the Dome of the Rock, Jerusalem, although our example does not have the typical drilled holes for fixing usually seen on tiles from the mosque. A closely related group of four tiles is in the Antaki collection, reputedly from a building in Aleppo, so this may be a rare Syrian example of the cuerda seca technique. The combination of two techniques of decoration on the same tile is another unusual feature.

£400-600



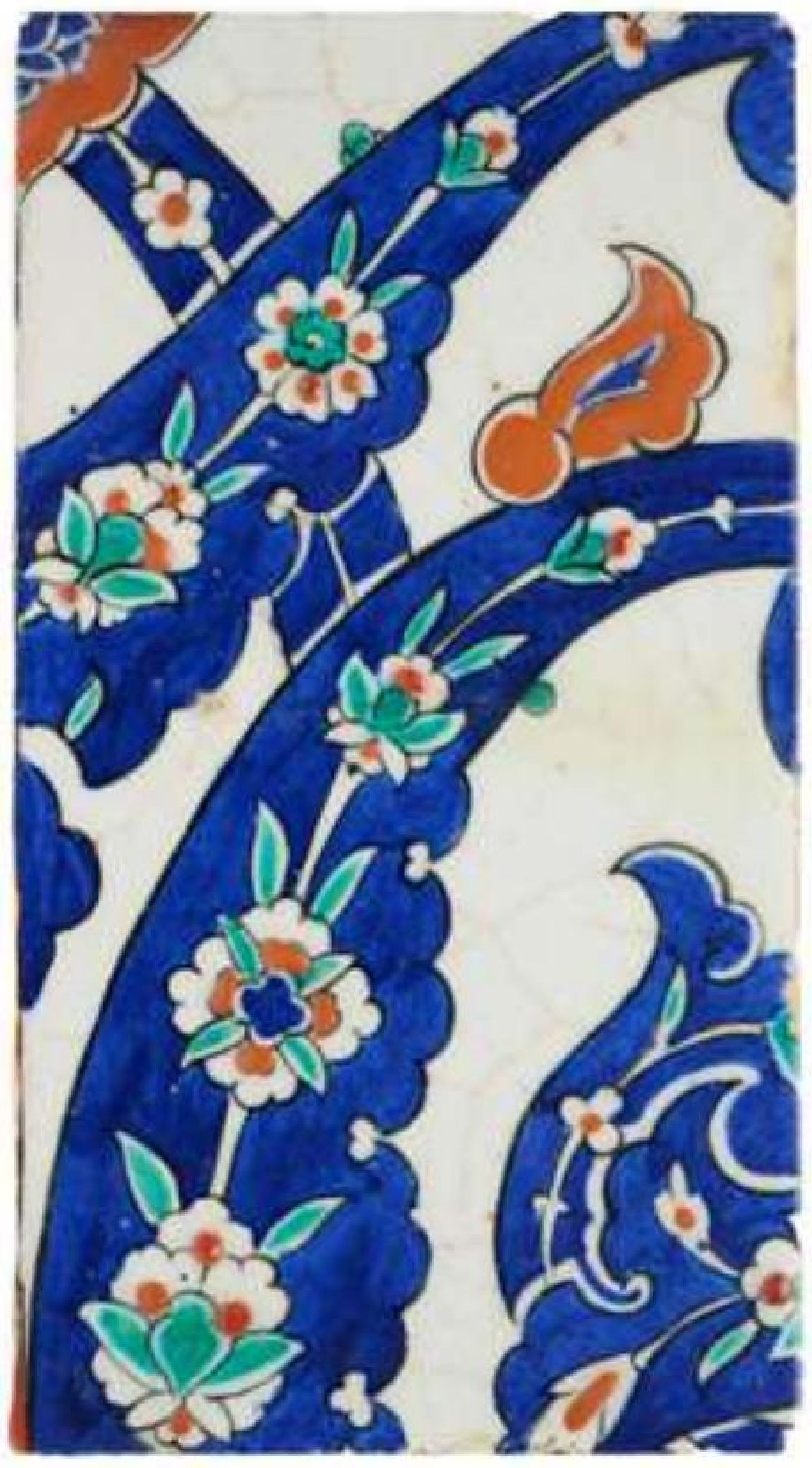
86

AN IZNIK TILE FRAGMENT, OTTOMAN ANATOLIA, 1560-70

underglaze painted fritware, with reserved white Chinese cloud trellis on cobalt ground highlight with relief red, mounted, 12.5 x 9.5cm

Provenance: Private collection, London. Acquired Sotheby's London, 14 October 1992, lot 809

£300-400



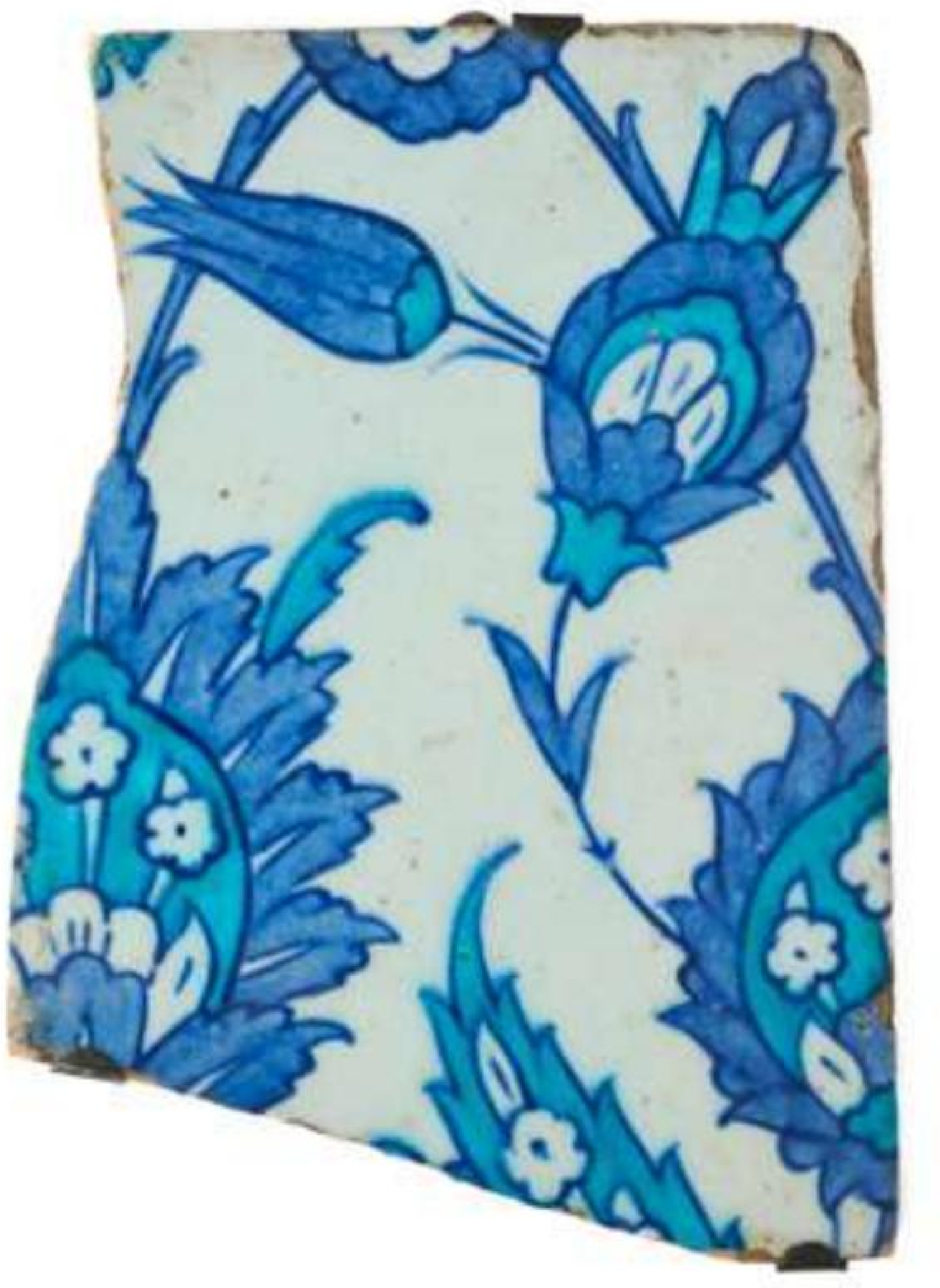
87

AN IZNIK TILE FRAGMENT, OTTOMAN ANATOLIA, 1570-1580

underglaze painted fritware, decorated with bold interwoven cobalt floral arabesques on white ground, with emerald green and relief red details, 24.2 x 13.2cm

Provenance: Private collection, London

£400-600



88

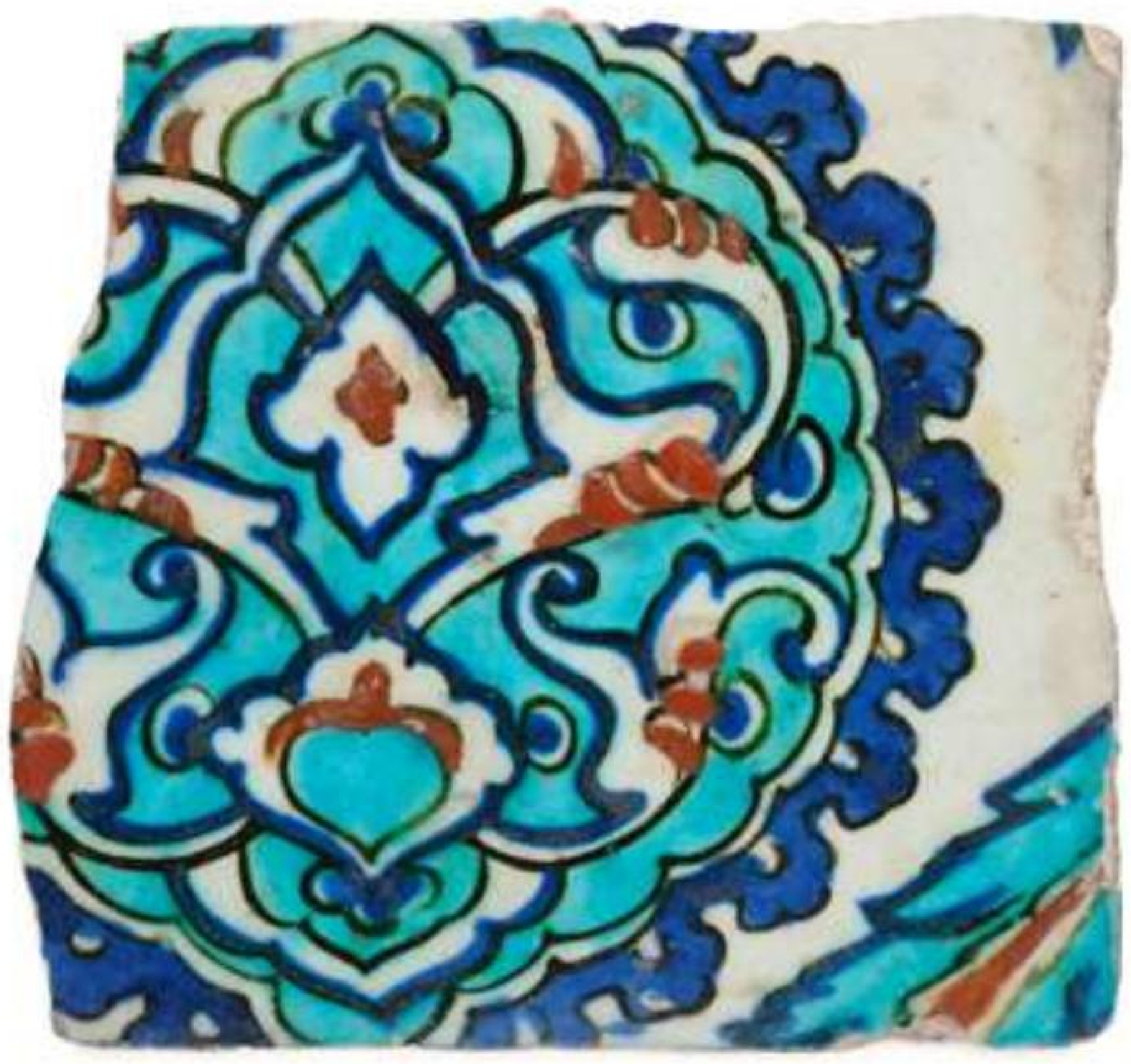
AN IZNIK TILE FRAGMENT, OTTOMAN ANATOLIA, MID-17TH CENTURY

underglaze painted fritware, painted in copper and cobalt blue with a scrolling foliate design, mounted for wall hanging, 19.3 x 13.8cm max. dimensions

Provenance: Private collection, western England. Acquired Artcurial, Paris, 24 May 2016, lot 135

A considerable number of tiles of this design can be seen on the exterior of the Rustem Pasha mosque, Istanbul.

£200-300



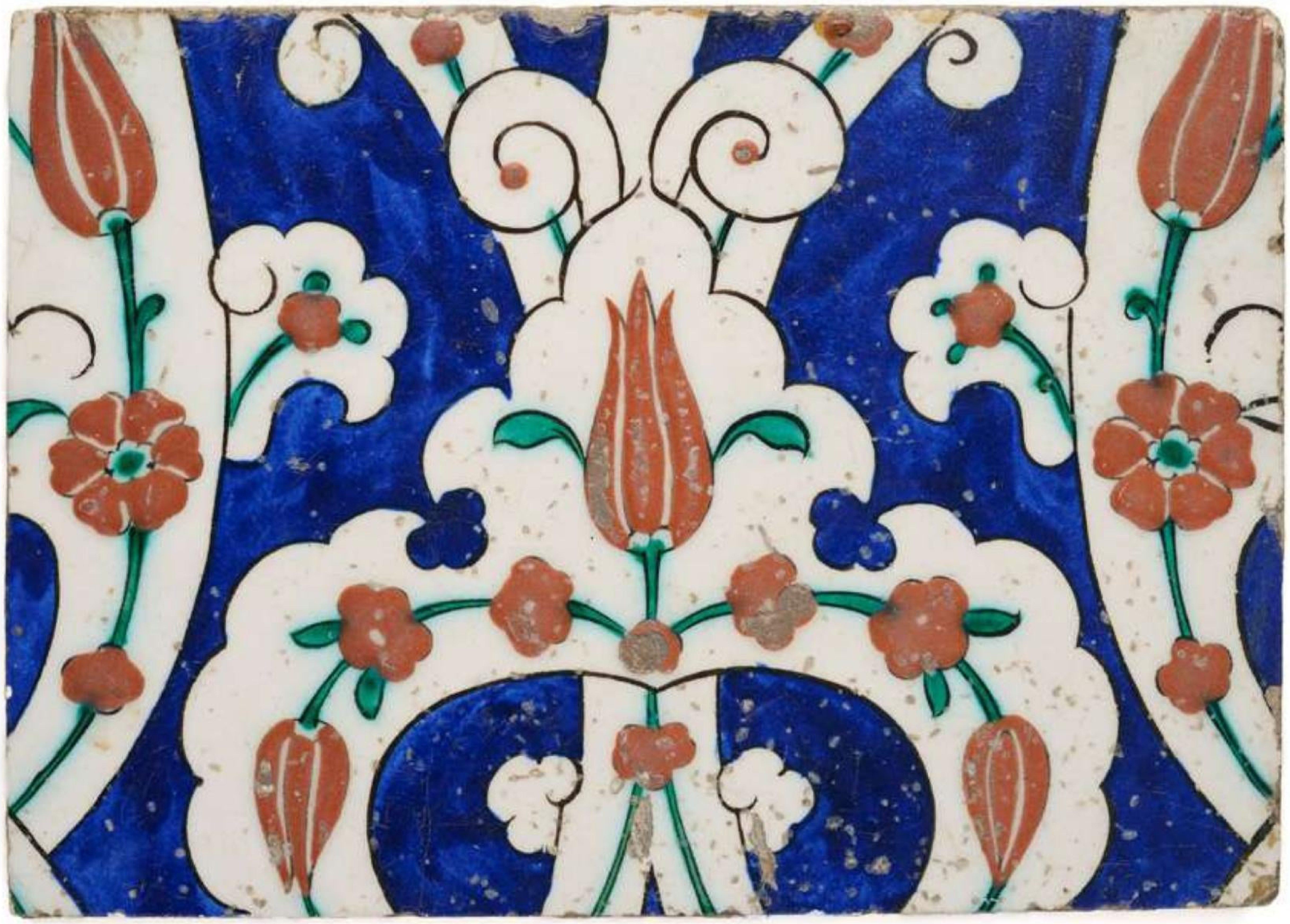
89

AN IZNIK TILE FRAGMENT, OTTOMAN ANATOLIA, CIRCA 1570-80

underglaze painted fritware, decorated with large arabesque medallion in cobalt, light blue and relief red on white ground, 14.3 x 15.5cm

Provenance: Private collection, London. Acquired Millner Manolatos, 9 April 2005

£400-600



90

AN IZNIK TILE, OTTOMAN ANATOLIA, CIRCA 1580

underglaze painted fritware, of rectangular form, with reserved white scrolling lobed arabesque design on cobalt ground, with green stemmed tulip and other floral motifs in relief red, 16 x 22cm

Provenance: Private collection, London. Acquired Christie's, London (label on the reverse)

£800-1,200

91

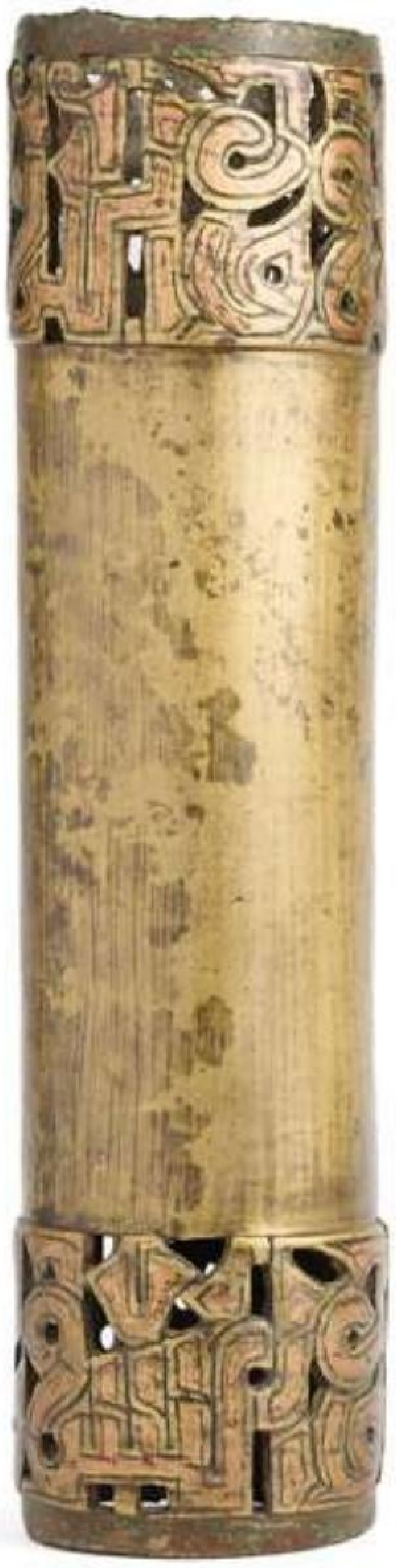
A BRONZE COLUMN, POSSIBLY FROM A LAMP, SAMARKAND, WESTERN KARAKHANID, 12TH CENTURY

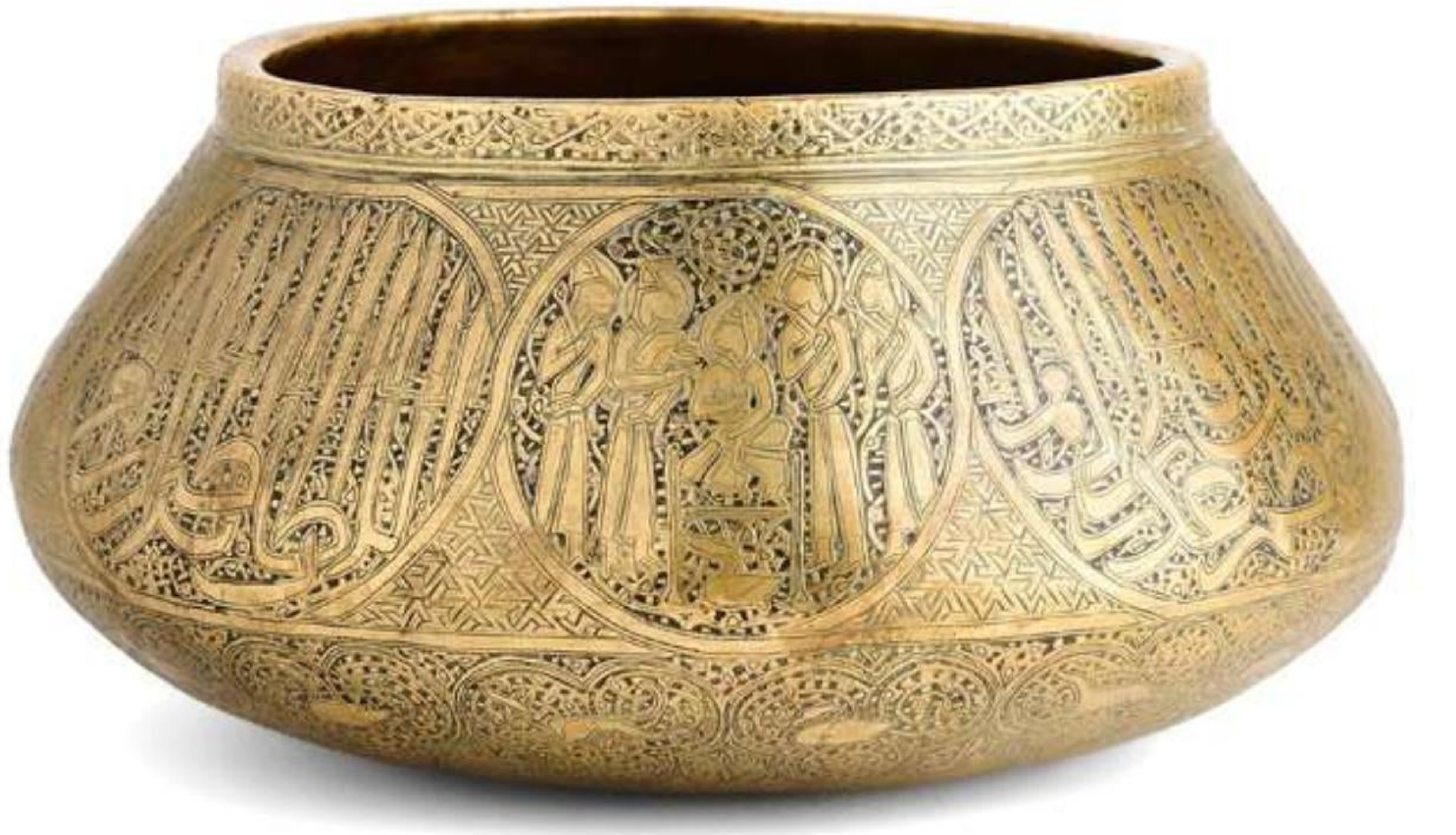
of cylindrical from, with a pierced copper-inlaid *kufic* inscription band above and below, a copper-inlaid signature along the central section, 33.5cm long; 8cm diam.

Provenance: Offered at Christie's, London, 27 April 2004, lot 4. According to the Christie's catalogue, this object along with a tray (lot 3 in the same sale) and some silver coins minted in 1163/4 were acquired in the region of Samarkand in the 1950s

The inscription reads: *bi'l-yumn wa al-baraka / al-namiya wa al-suru[r],* 'In Good-fortune and growing (increasing) Blessing and Joy', and the signature reads: 'The work of Abi'l-Muzaffar (?)'. For a related item, see Christie's, London, 7 April 2011, lot 44.

£600-800





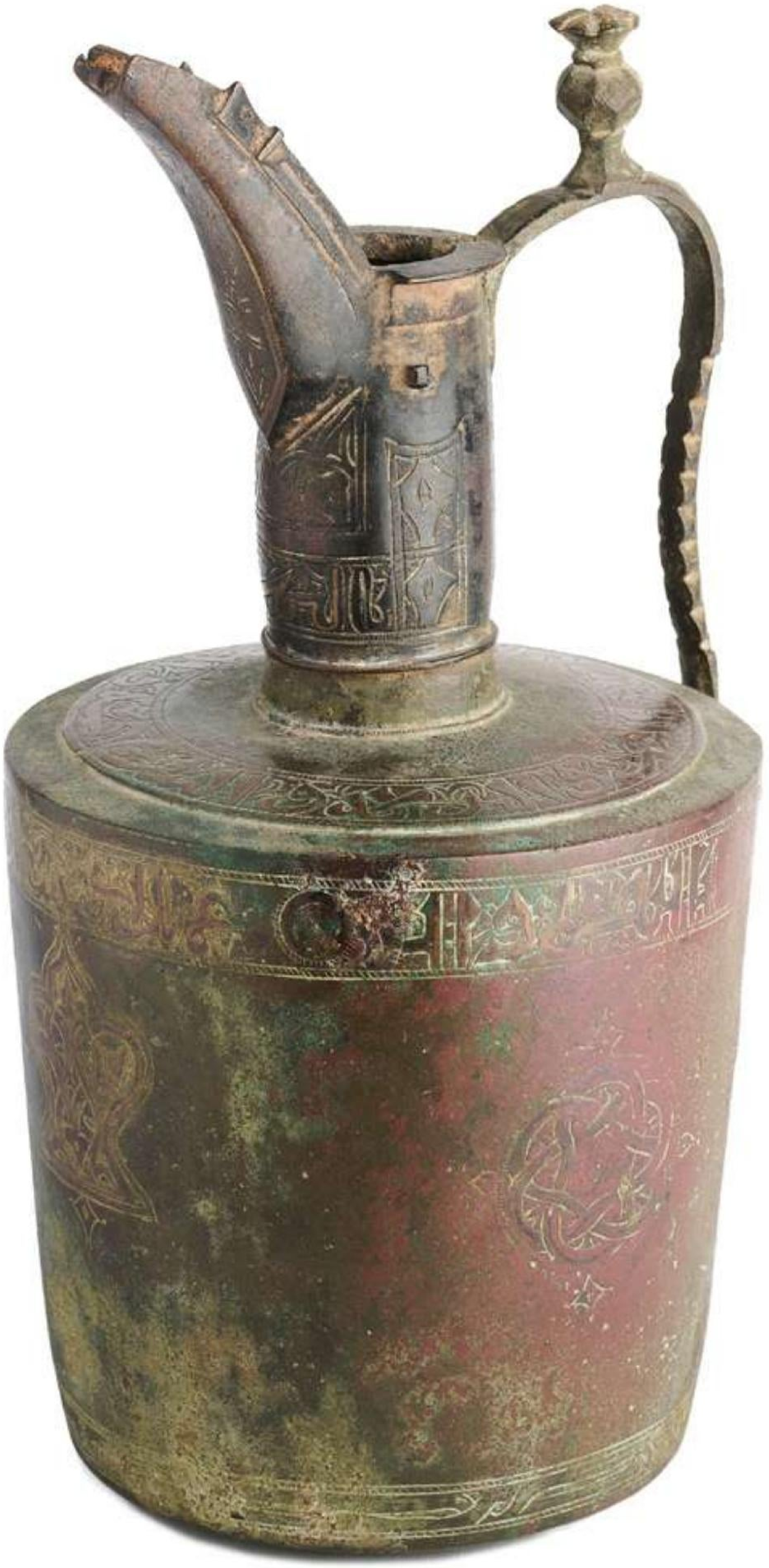
92

AN ENGRAVED AND SILVER INLAID BRASS BOWL (TAS), FARS, PERSIA, 14TH CENTURY

of flattened circular form, the sides decorated with a register of alternating calligraphic and figural roundels, the base with animals and stylised floral forms amidst intricate scrolling foliage, the interior lightly engraved with a swarm of fish around a central roundel, 11.5cm high; 25cm diam.

For four closely related 14th century brass bowls from Fars in the Victoria and Albert Museum, see *Melikian-Chirvani 1982,* nos.95-98, p.209-214.

£1,500-2,500



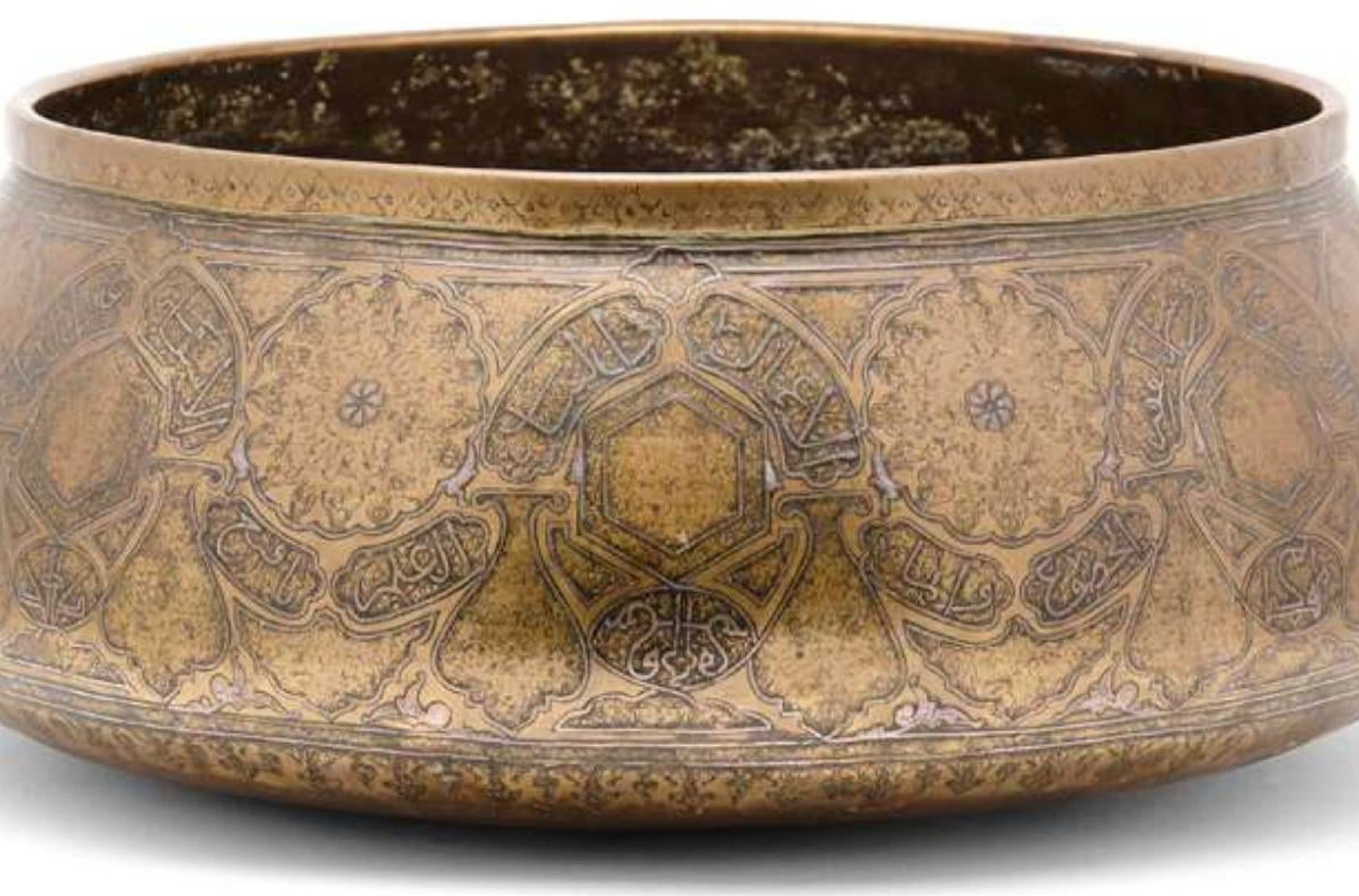
93

A KHURASAN BRONZE EWER, SIGNED BY ABU SA'ID, PERSIA, 12TH CENTURY

with gently flared cylindrical body, flat shoulder and cylindrical neck, the top with faceted spout, the loop handle with pomegranate thumb-grip, the body with engraved geometric medallions on either side of a sceptre head medallion, a band of inscriptions above in *naskh* script, including maker's signature, the decoration and inscription highlighted with copper inlay, 34cm high

Provenance: Christie's London, 5 October 2010, lot 12

£3,000-5,000



94

AN ENGRAVED AND SILVER INLAID BRASS BOWL, PROBABLY EGYPT, 18TH/19TH CENTURY

the sides with a design of arabesques, rosettes and hexagons, interspersed with calligraphic cartouches, sceptre-head engraved borders around rim and base, old Copenhagen auction label inside, 13.5cm high; 36cm diam. approx.

£1,000-1,500

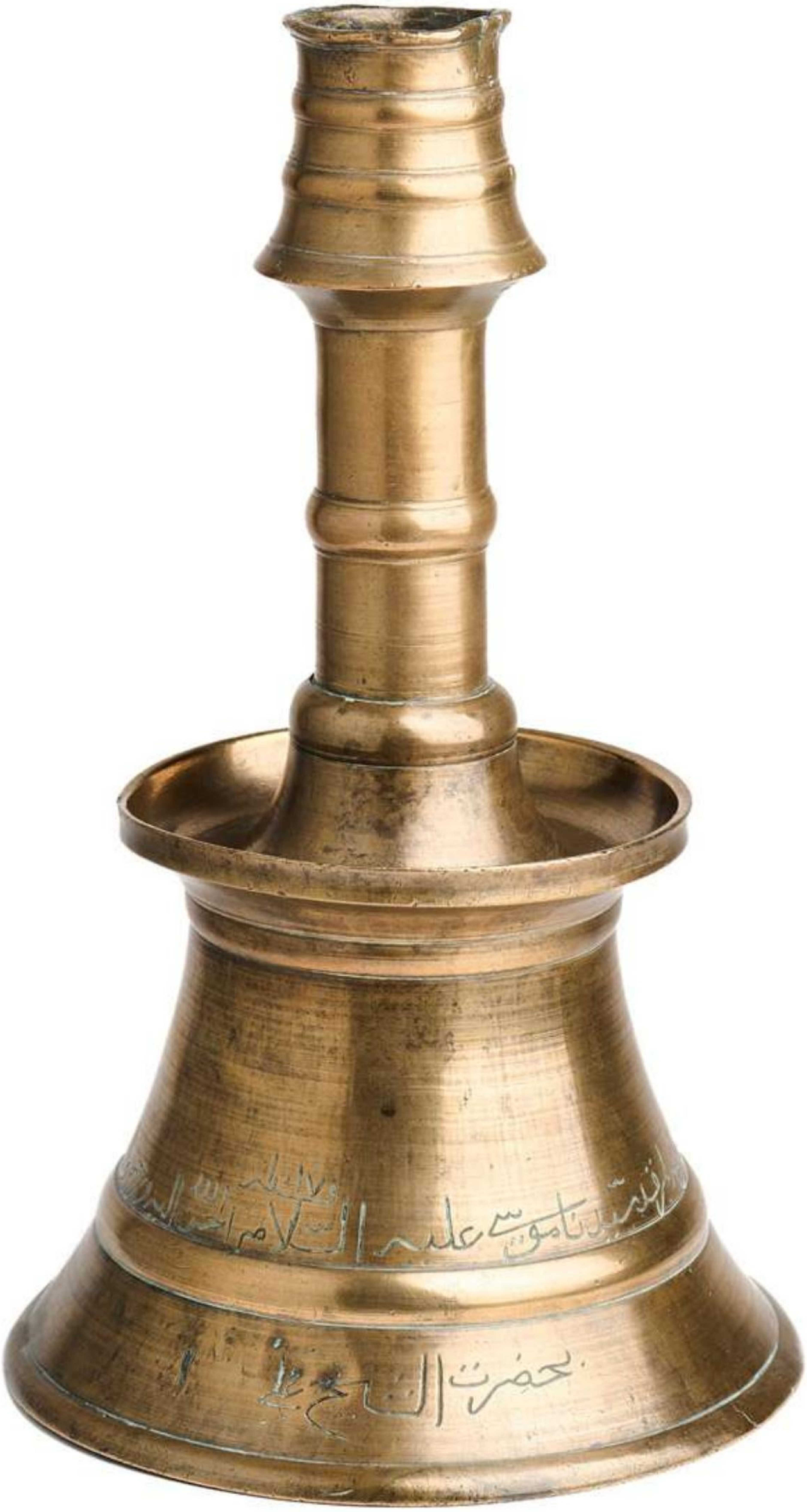
95

AN OTTOMAN BRASS CANDLESTICK, DATED A.H. 1007/1608/9 A.D.

with splayed bell-shaped base, surmounted by ridged shaft and finial, inscribed around the base, 33cm

The inscription reads: *vaqf-i* muhammad agha sar-bavvab-i sultan ahmad adama allah dawlatahu li-marqad sayyidina musa 'alayhi al-salam li-sana 1017 ahsana allah ilayhi wa-rahima walidayhi, 'Endowment of Mehmed Agha, Chief Door-keeper (ser-bevvab) of Sultan Ahmed, may God perpetuate his reign, to the tomb of Our Master Moses, peace be upon him, in the year 1017 (1608-9), may God be good to him and have mercy upon his parents', and below ba-hazrat shaykh 'ali, 'By his Holiness Shaykh 'Ali'. This may indicate a donation to the tomb of Moses (Musa) in Jericho. Shaykh 'Ali may have been Mehmed Agha's spiritual leader. For a small candlestick of near-identical in the Sadberk Hanim Museum, Istanbul, see *Bodur 1987,* no.A.54, p.111.

£2,000-3,000

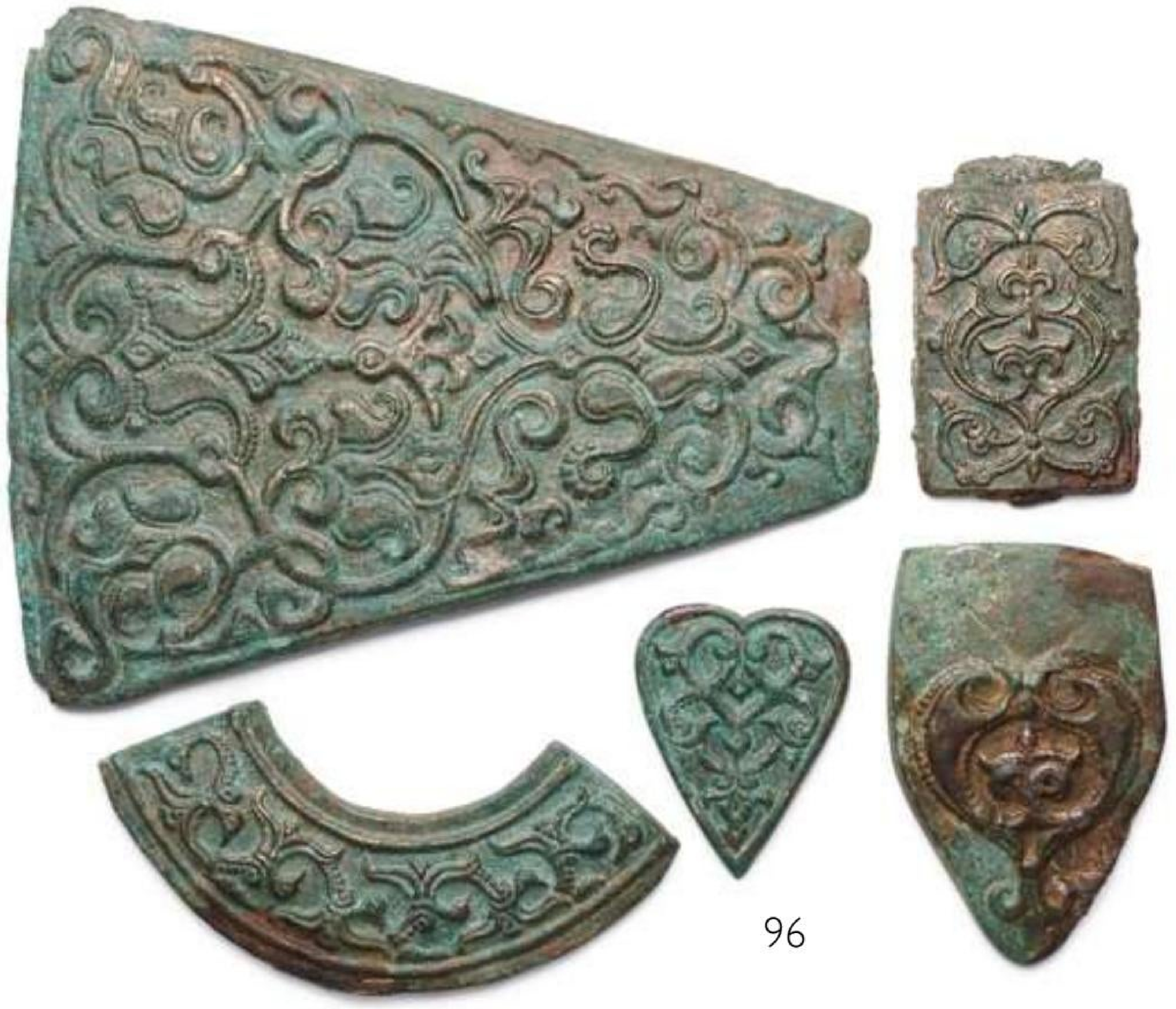


96

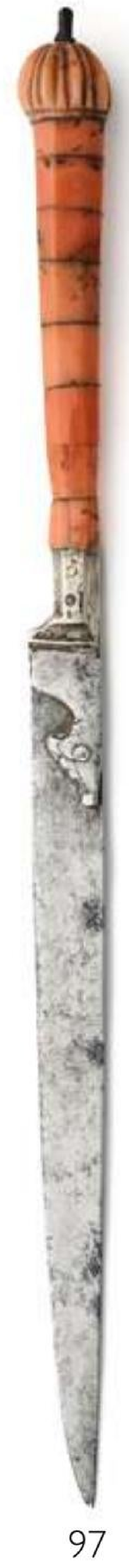
FIVE SELJUK BRONZE MOULDS FOR EMBOSSING, PERSIA OR CENTRAL ASIA, 11TH/12TH CENTURY

each of different form, one trapezoidal, one rectangular, one arc-shaped, one heart and one shield shaped, each with stylised leafy arabesque decoration in relief, 16 x 13cm and smaller

£1,000-1,500



96



97 ◉

AN OTTOMAN CORAL HANDLED KNIFE, CIRCA 1800

with slender steel blade and faceted coral hilt with turban shaped knop, mounted, 25cm long

£500-700

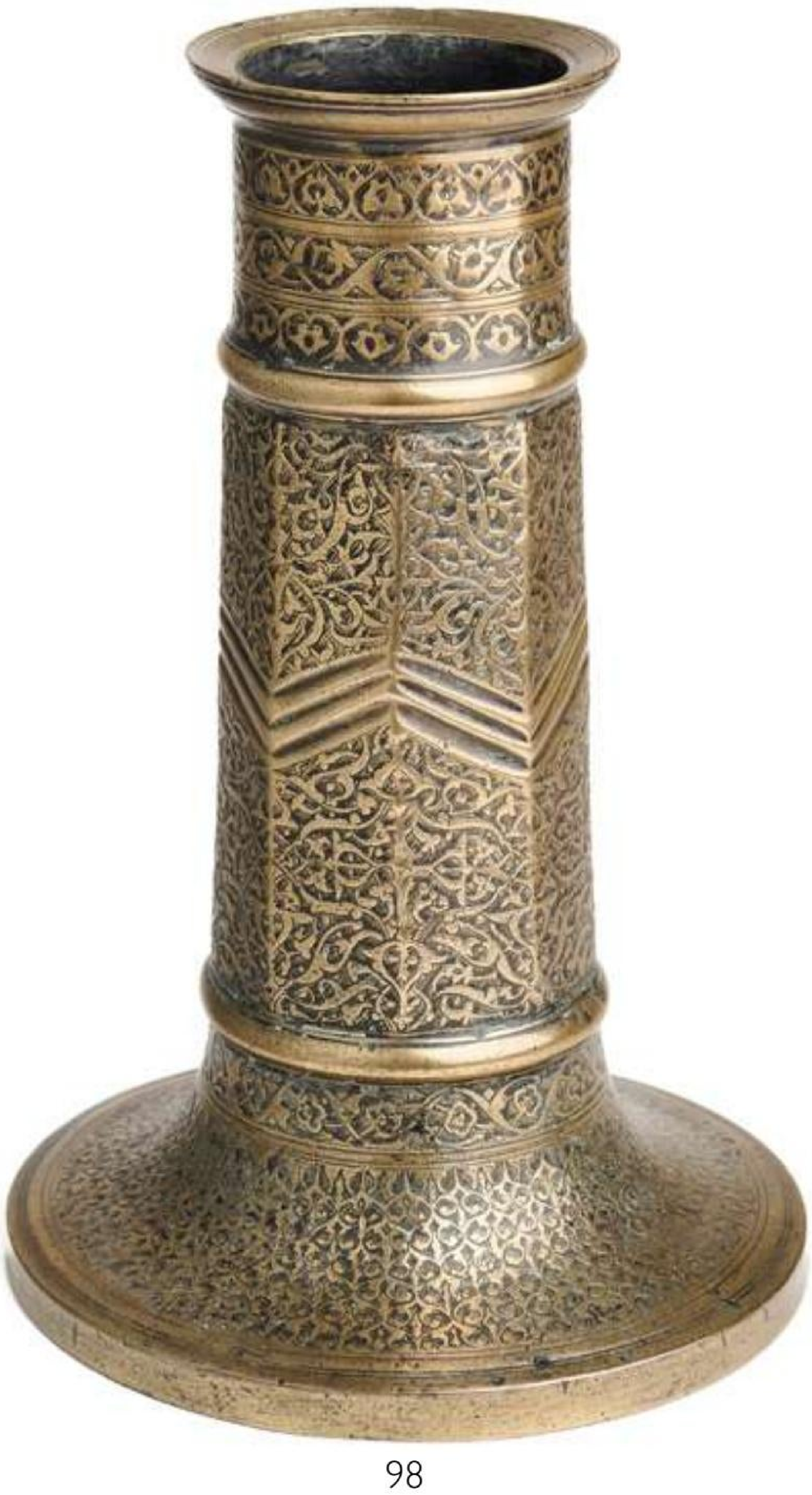
98

A SAFAVID BRASS TORCH STAND, IRAN, 17TH CENTURY

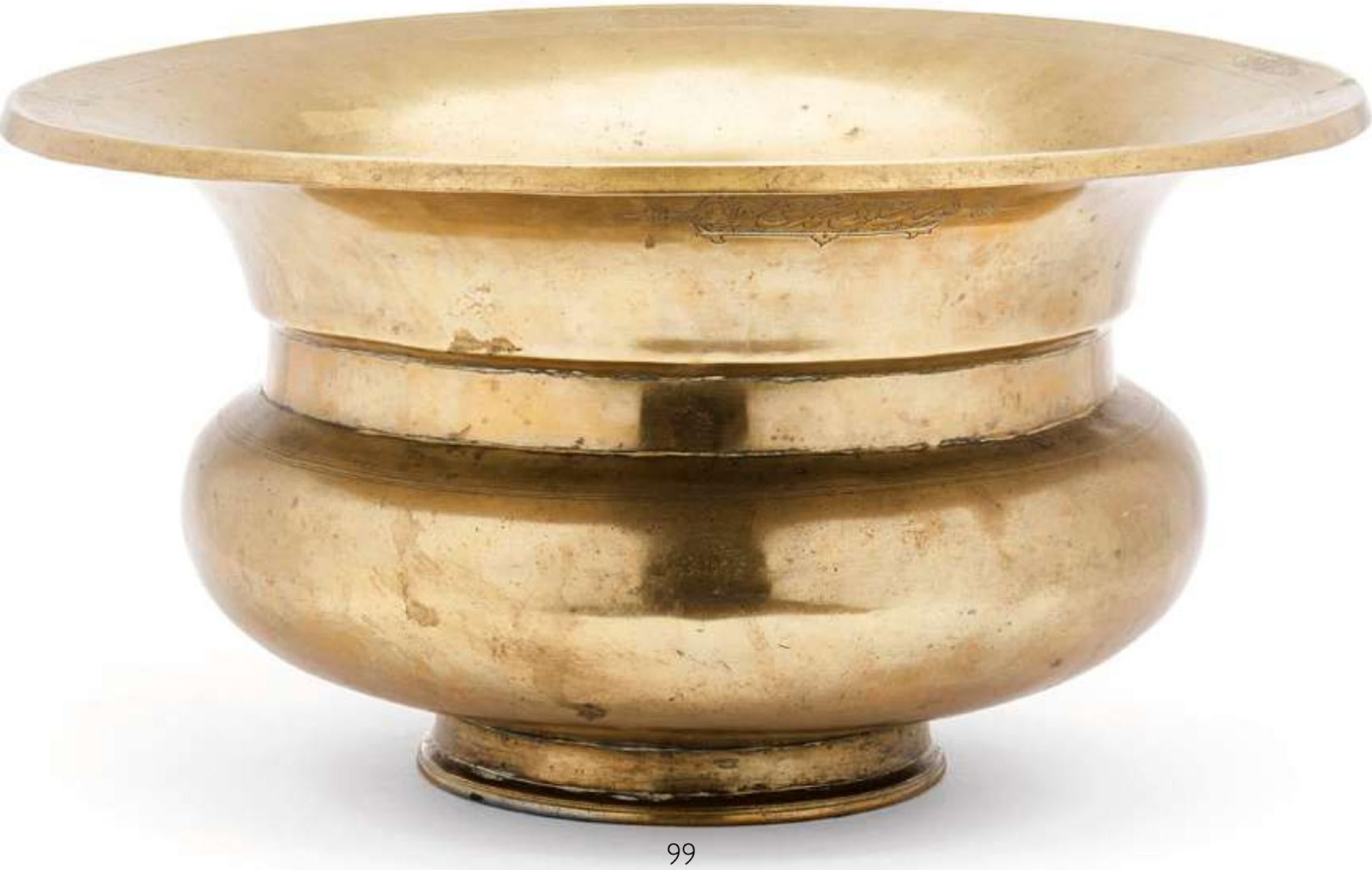
of faceted columnar form with flared rim foot and everted lip, the shaft engraved with interlaced arabesques interupted by chevrons, on hatched ground, three bands of scrolling palmettes above and one below, the base with an ogival trellis, fragmentary old inventory label underneath, 24.5cm high

£800-1,200

97



98



99

99

AN INSCRIBED BRASS BASIN, INDIA OR PERSIA, 17TH CENTURY

of squat form, with overhanging lip, standing on rim foot, two *nastaliq* inscriptions on inside rim, a third on outer collar, 16cm high; 31.5cm diam.

The inscriptions comprise a possible maker's name: 'His (God's) servant Muhammad Razi' and two owners' names: 'It's owner Haji Muhammad Taqi 1017 (given as 10017) (1608-09 AD)'; 'Its owner Zaynab Khatun 1153 (1740 AD)'.

For Indian basins of similar form, see *Zebrowski 1997*, pp.168-73, and for Persian examples, *Melikian-Chirvani 1982*, no.133, p.302-303. Melikian suggests a Chinese origin for this relatively unusual form in Islamic metalwork.

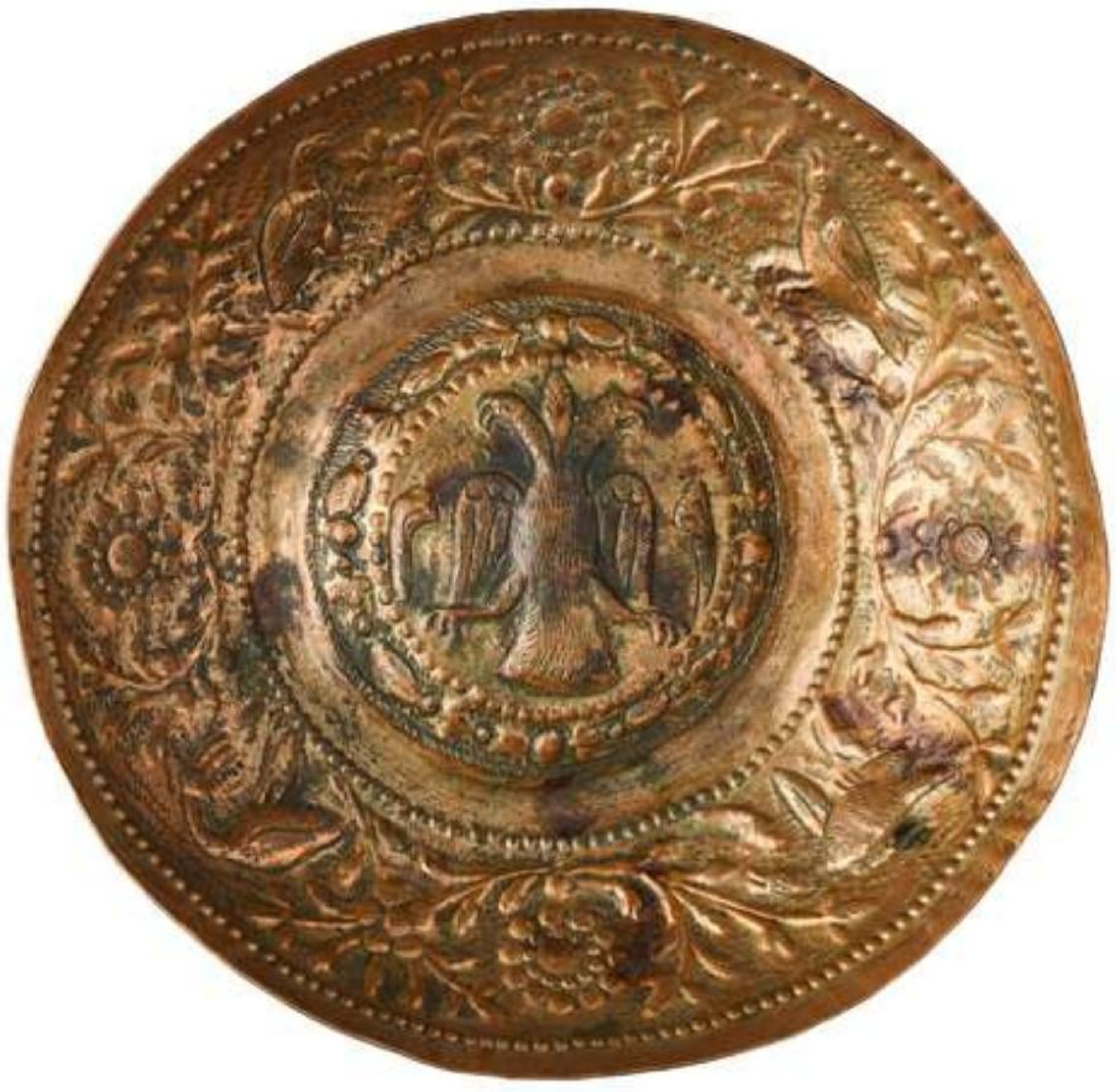
£800-1,200

100

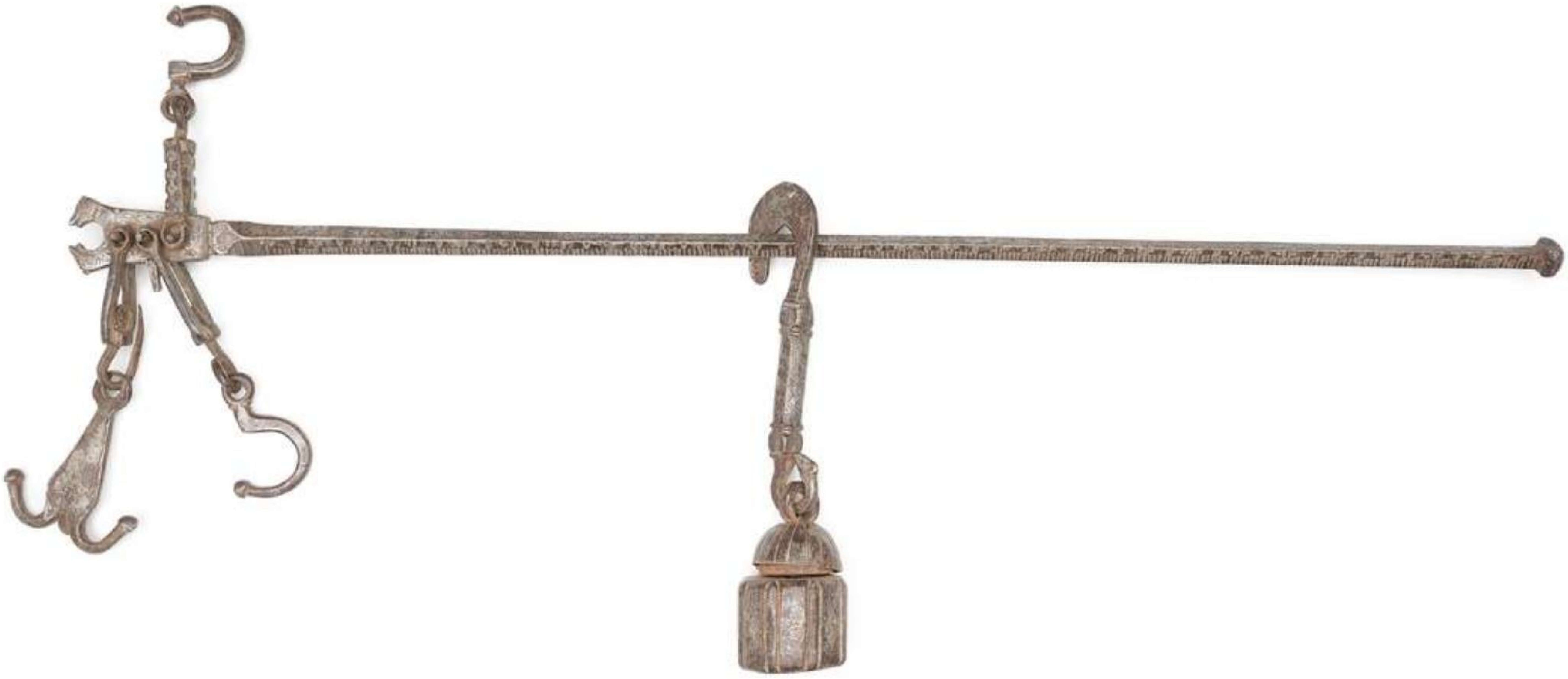
A TOMBAK HAMMAM BOWL, OTTOMAN BALKANS, 17TH/18TH CENTURY

copper gilt, with convex central medallion depicting a repousse double headed eagle, the cavetto with a register of scrolling flowering plants and birds in repousse relief, beaded borders above and below, 3cm high; 16cm diam.

£500-800



100

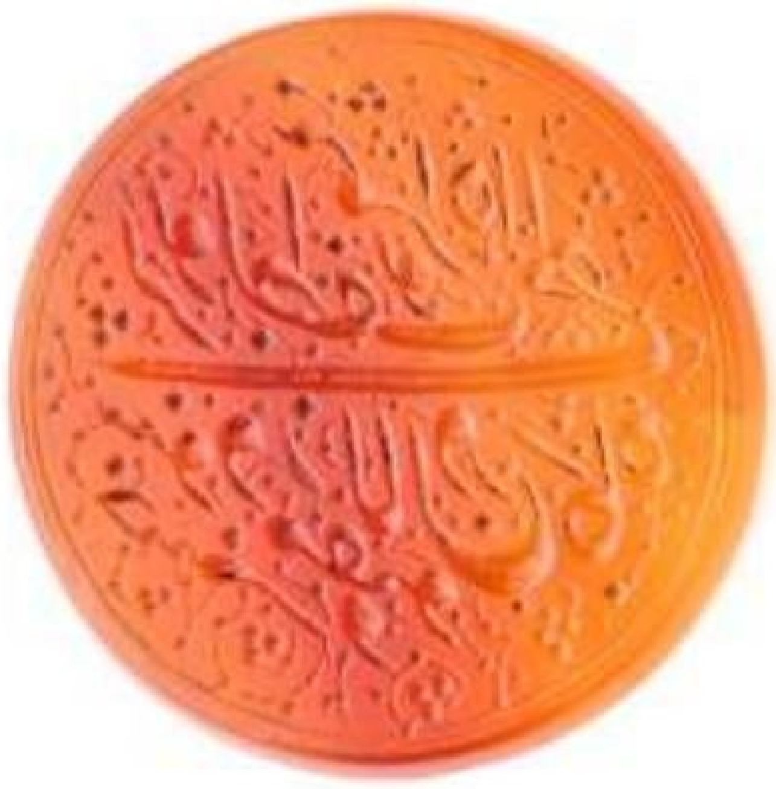


101

A SAFAVID IRON SET OF WEIGHING SCALES, PERSIA, 17TH/18TH CENTURY

comprising three hooks at one end, one for hanging and two for the good to be weighed, and a counterweight to be positioned on the long balance arm, the latter with incised weight readings, 50cm (approx. high); 126cm long

£250-350



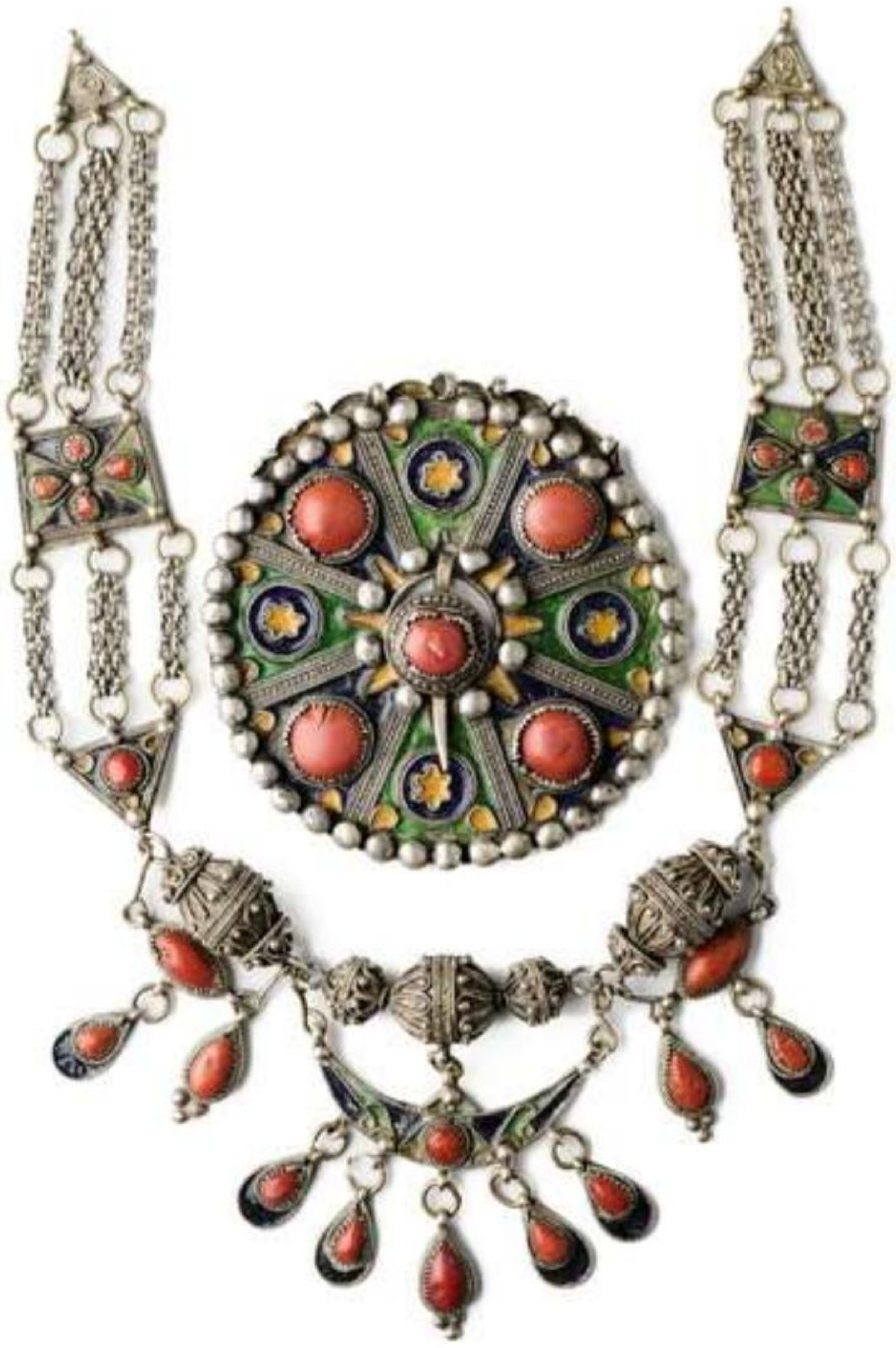
102

AN AGATE SEAL, PERSIA, DATED AH 1151/1738 AD

of circular form, inscribed in *nastaliq* amidst floral scrolls, together with a modern wax impression, 3cm diam.

The inscription reads: *ilahi gar buvad lutf-i tu hamrah shavad khusraw za maqbulan-i dargah,* "O God, if your kindness should accompany (him), May Khusraw be among those accepted at your threshold."

£200-300

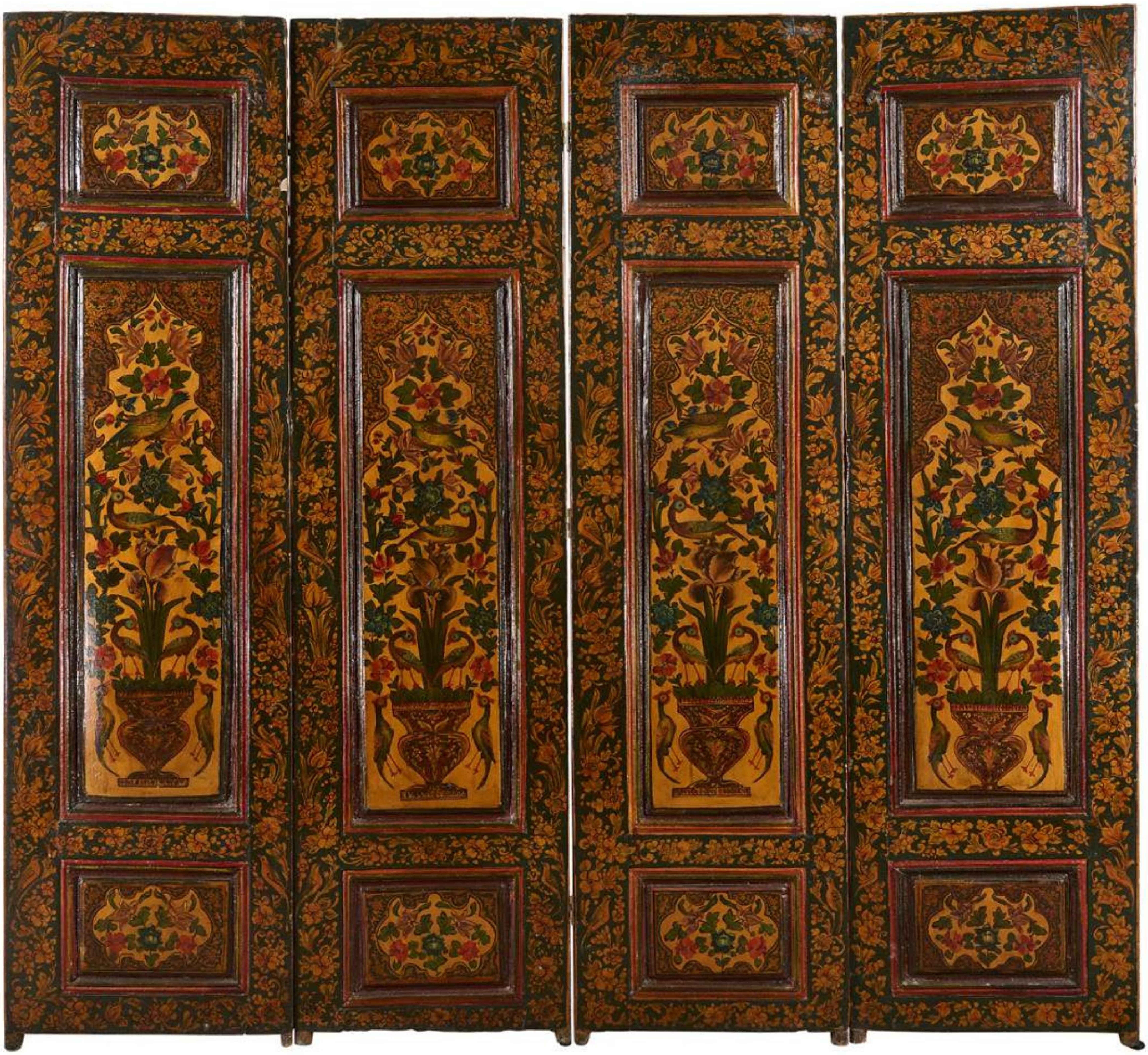


103

TWO ITEMS OF ENAMELLED AND INLAID SILVER JEWELLERY, ALGERIA, PROBABLY TLEMCEN, 19TH CENTURY

comprising a circular pendant with central opening, radiating design and beaded edging, and a necklace with multiple chains, crescent and bead pendant finged with drops, 10.5cm diam. (pendant); 30cm width approx. (necklace opened out)

£200-300



104

FOUR QAJAR PAINTED AND LACQUERED WOOD DOORS, PERSIA, 19TH CENTURY

converted into a folding screen, each of rectangular form with brass hinges and handles and three tiers of panels, with polychrome and gold floral designs, the central elongated panel with a lobed niche enclosing perching birds and a vase containing floral sprays, the reverse with later padding, 187cm high approx. each

£1,000-1,500

105

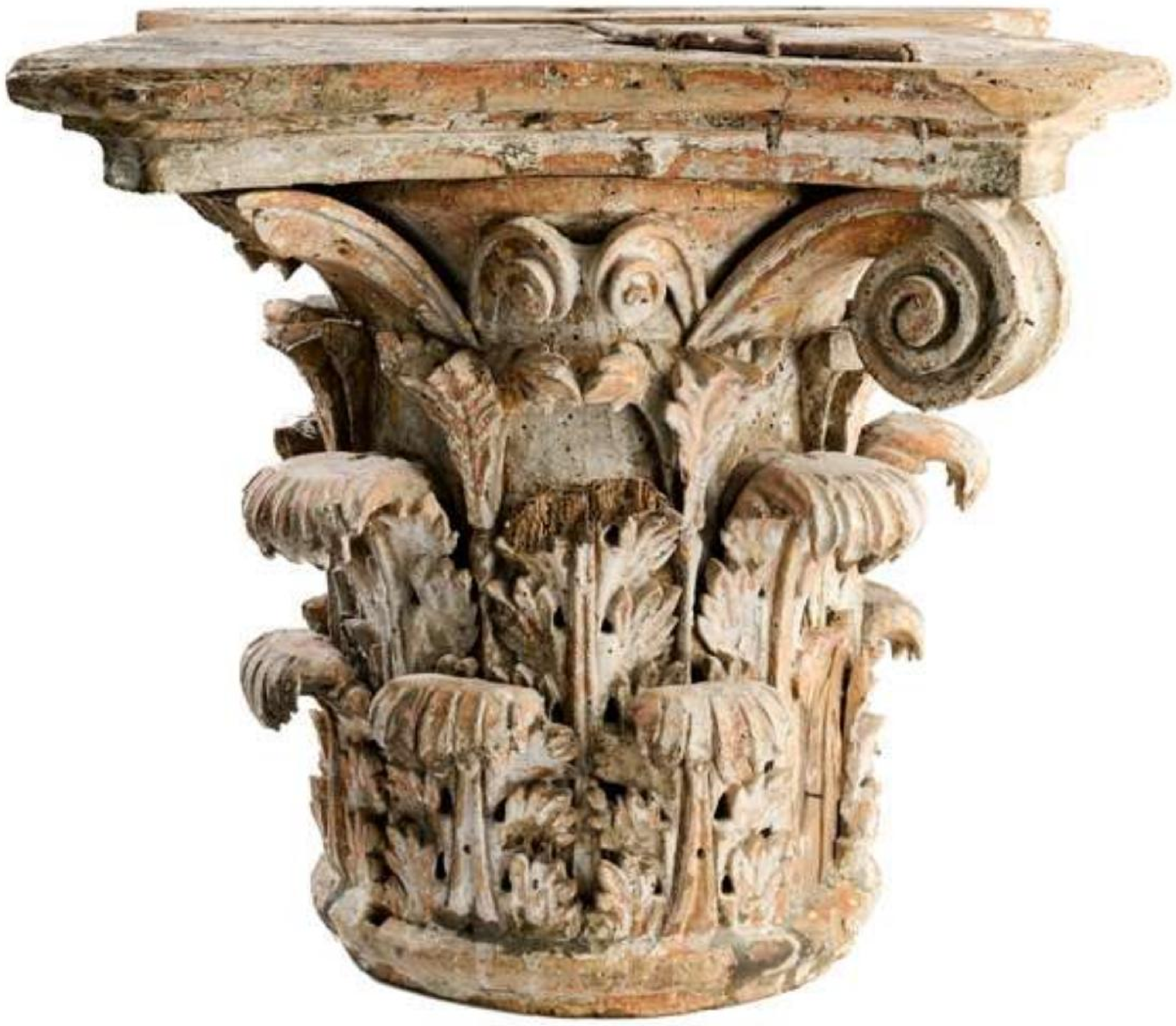
AN OTTOMAN CARVED WOOD CORINTHIAN CAPITAL, CIRCA 1800

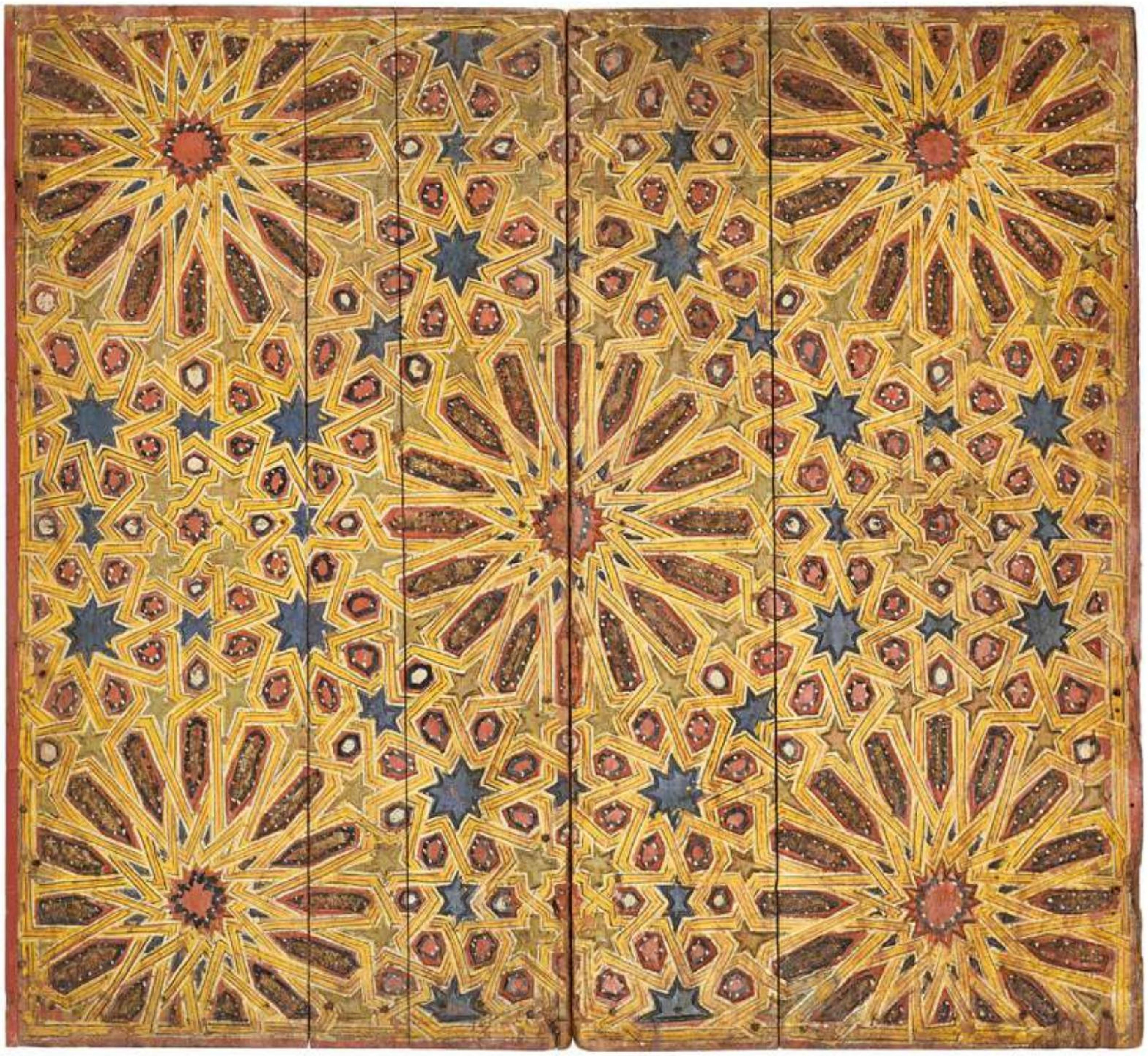
with carved appliqué acanthus leaves and scrolling volutes, decorated with gilt-gesso, the abacus of concave vertical profile, 34 x 38 x 36cm

Provenance: Private collection, London. Acquired in an antique shop in Athens 20-30 years ago

This capital probably came from a wood built villa *(yali)* on the Bosphorus.

£200-300



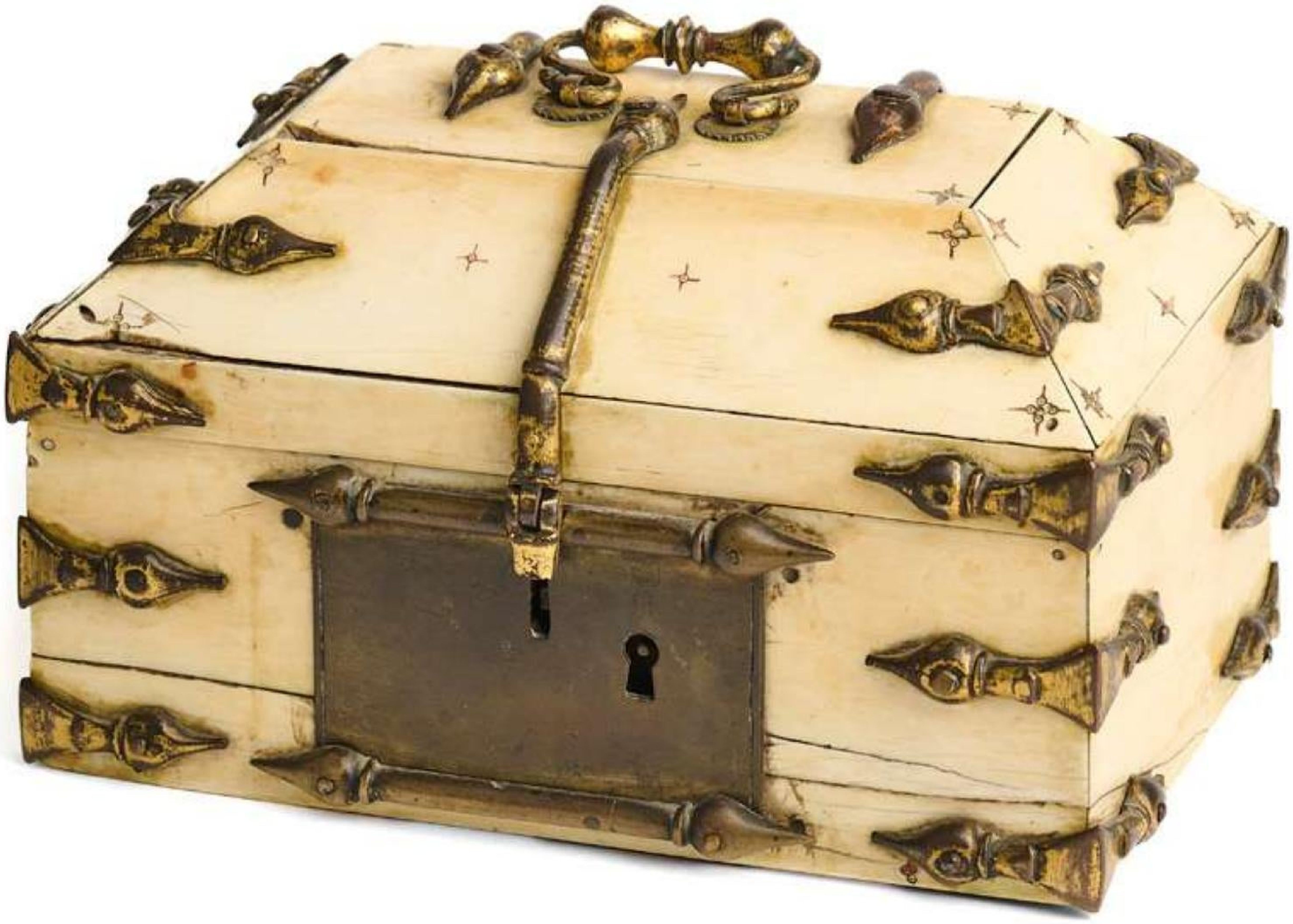


106

A PAIR OF PAINTED WOOD DOORS, MOROCCO, 18TH/19TH CENTURY

one side painted with geometrical interlocking star design, the other with recessed panels painted with Ottoman style stylised tulip bouquets, 70 x 38.5cm approx. each

£800-1,200



107 ◉

A SICULO-ARABIC CASKET, PROBABLY SICILY, 12TH CENTURY

ivory, with copper-gilt mounts and hinged bevelled lid, the ivory with engraved and coloured circle and dot motifs,
11.5 x 19 x 12.5cm

Provenance: Sotheby's London, 7 October 2010, lot 1

This casket is one of a group of ivory caskets with copper-gilt mounts which are believed to have been made in Palermo by Muslim craftsmen during the Norman occupation. The engraved circle and dot motifs on the ivory can also be seen on chess pieces and other ivory objects attributed to 11th/12th-century Sicily. For a closely related casket from the Kofler-Truniger collection sold at Sotheby's London, see 27th April 2005, lot 71. For another example, but with raised claw feet, see Sotheby's London, 13th October 2004, lot 35. Other Siculo-Arabic caskets can be found in in the Walters Art Gallery, Baltimore (inv. no. 71.310) and in the Doha Museum (inv. no. iv.03.97).

Related literature: *Randall 1985,* no. 232, pp. 158-159; *Rosser-Owen 2004*, no. 5, pp. 24-29; *Schnitzler, Volbach & Bloch 1964*, no. S25, p. 16.

Ivory Certificate Number: UJC8AP5U & BKKL9AUJ.

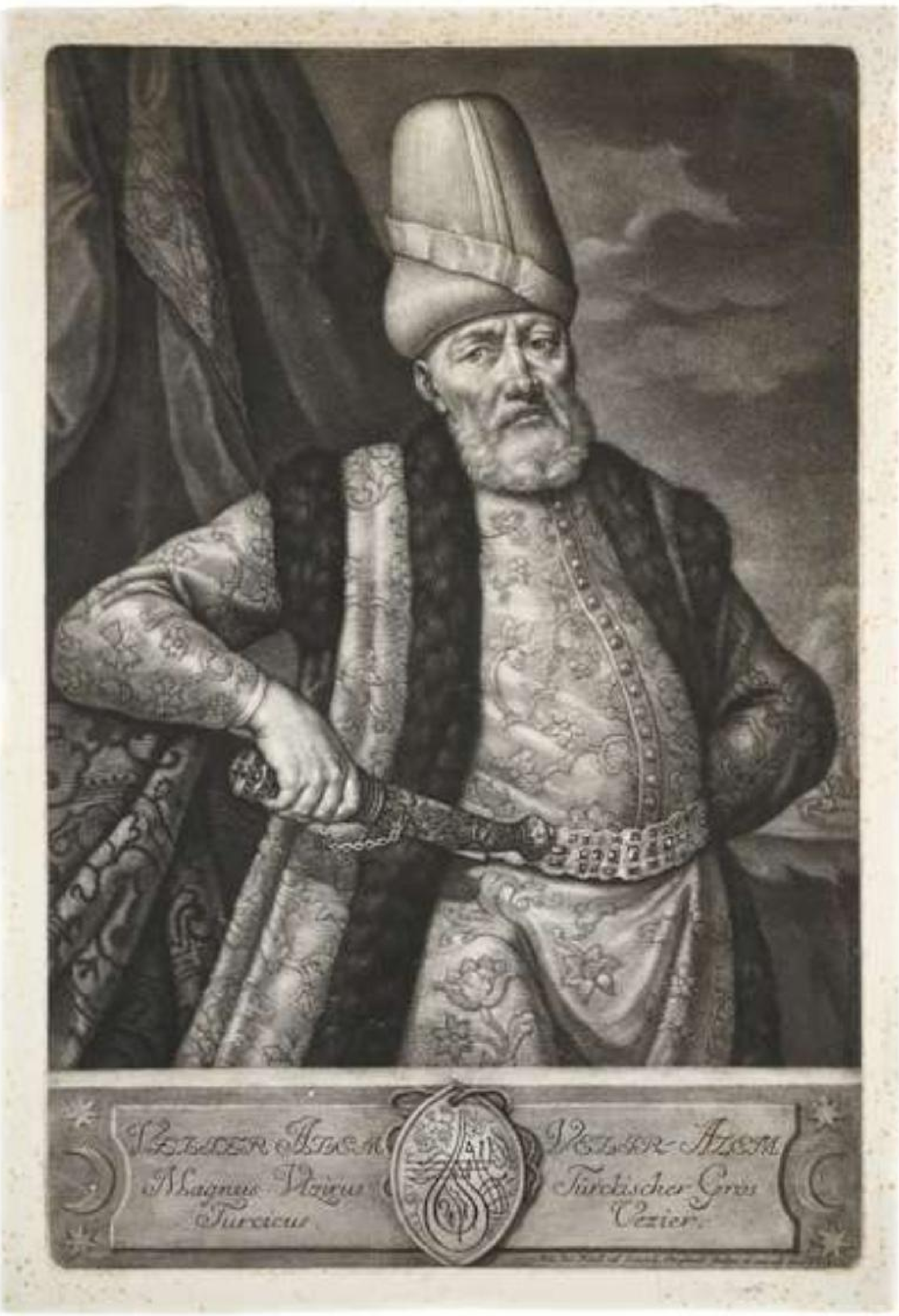
£3,000-5,000

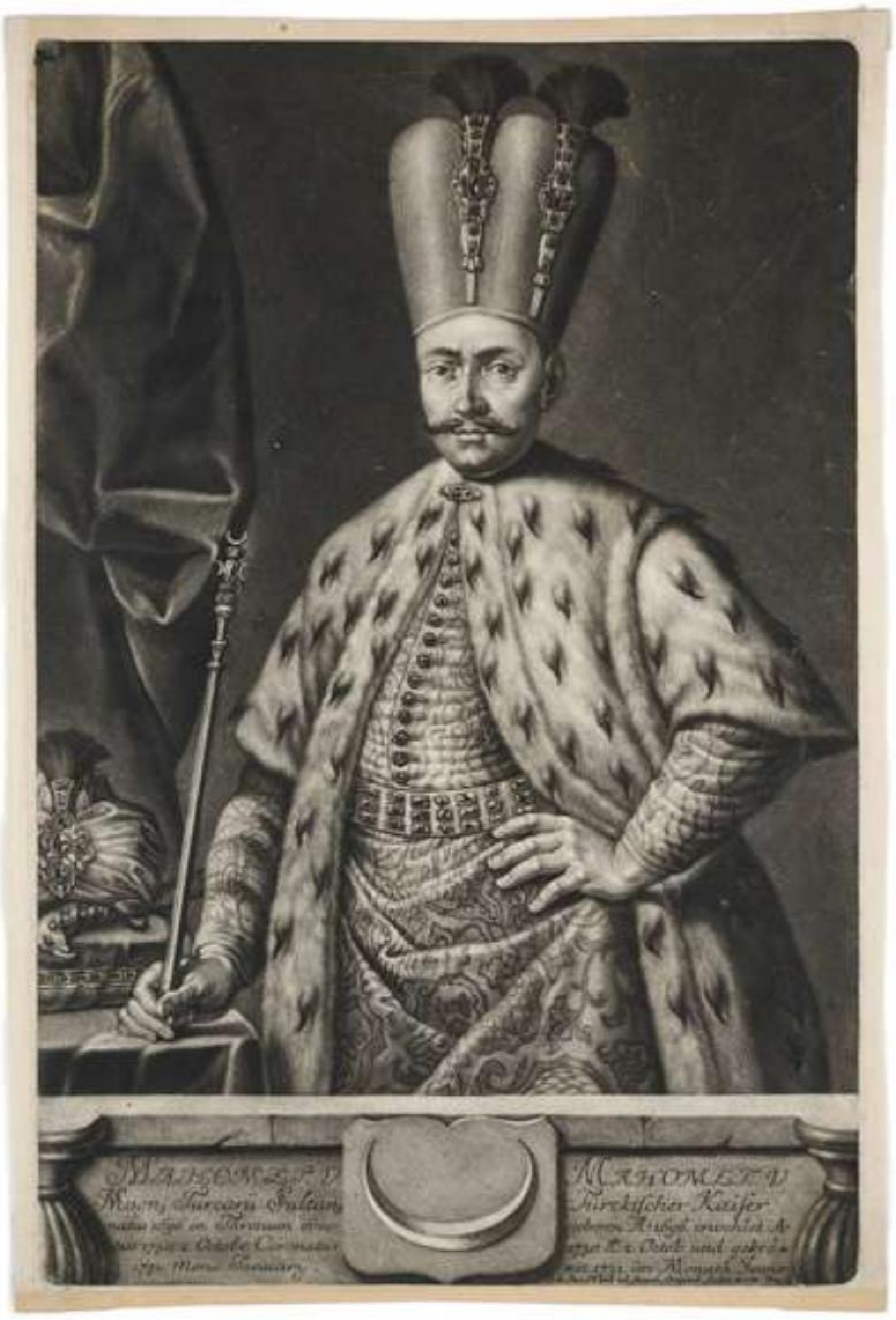
108

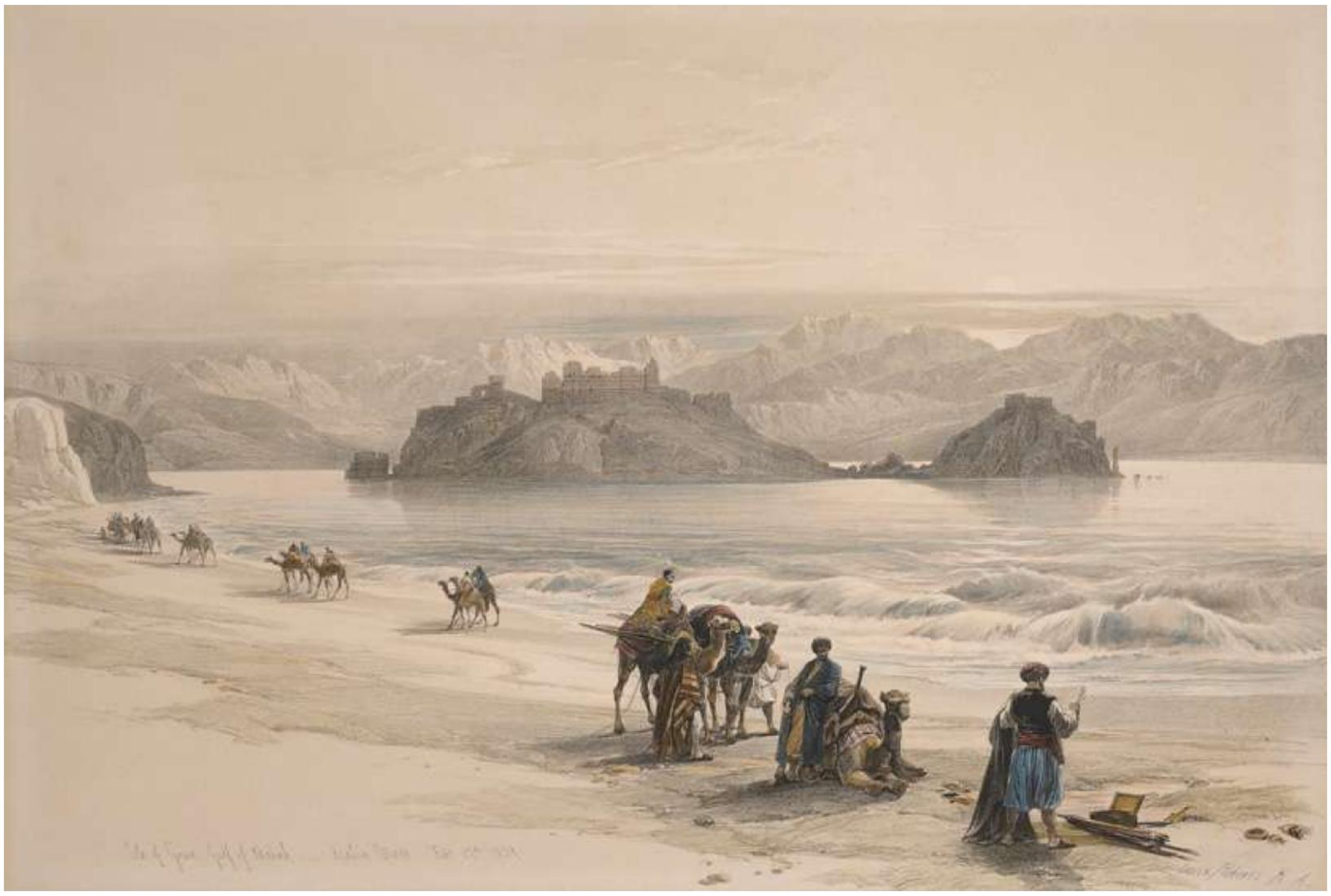
TWO MEZZOTINTS OF AN OTTOMAN SULTAN AND A GRAND VIZIER, JOHANN JAKOB HAID (GERMAN,1704-1767)

titled below 'Mahomet V' and 'Vezier Alem' respectively, sheet 41.6 by 28.5cm and slightly smaller (2)

£400-600


Vezier Alem
Magnus Vizirus Turcicus
Vezier-Alem
Türckischer Gros Vezier


Mahomet V
Mahomet V
Türckischer Kaiser



109

AFTER DAVID ROBERTS, BRITISH (1796-1864)

'ISLE OF GRACE, GULF OF AKABAH', DATED 1839
hand coloured lithograph from *The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia,* mounted and framed, 34 x 50.5cm (inside mount)

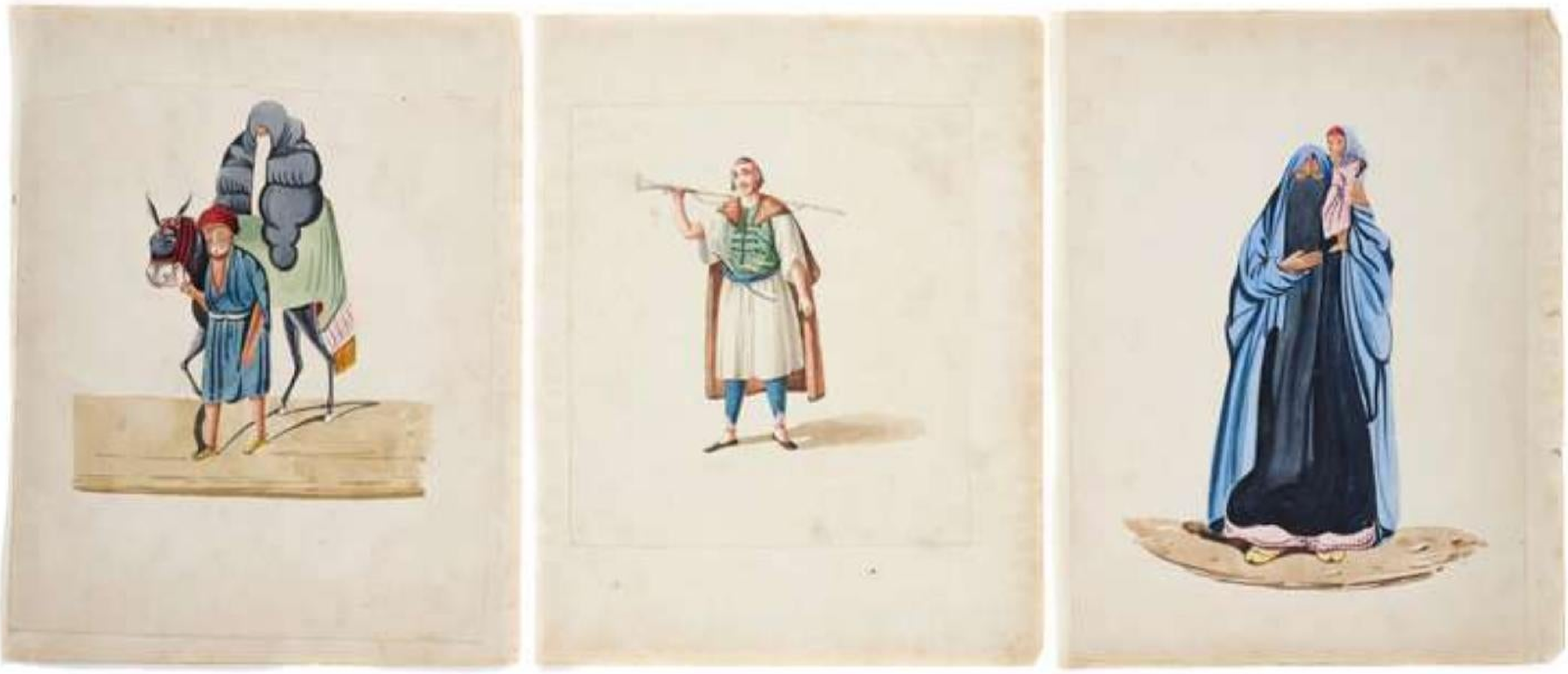
£200-300

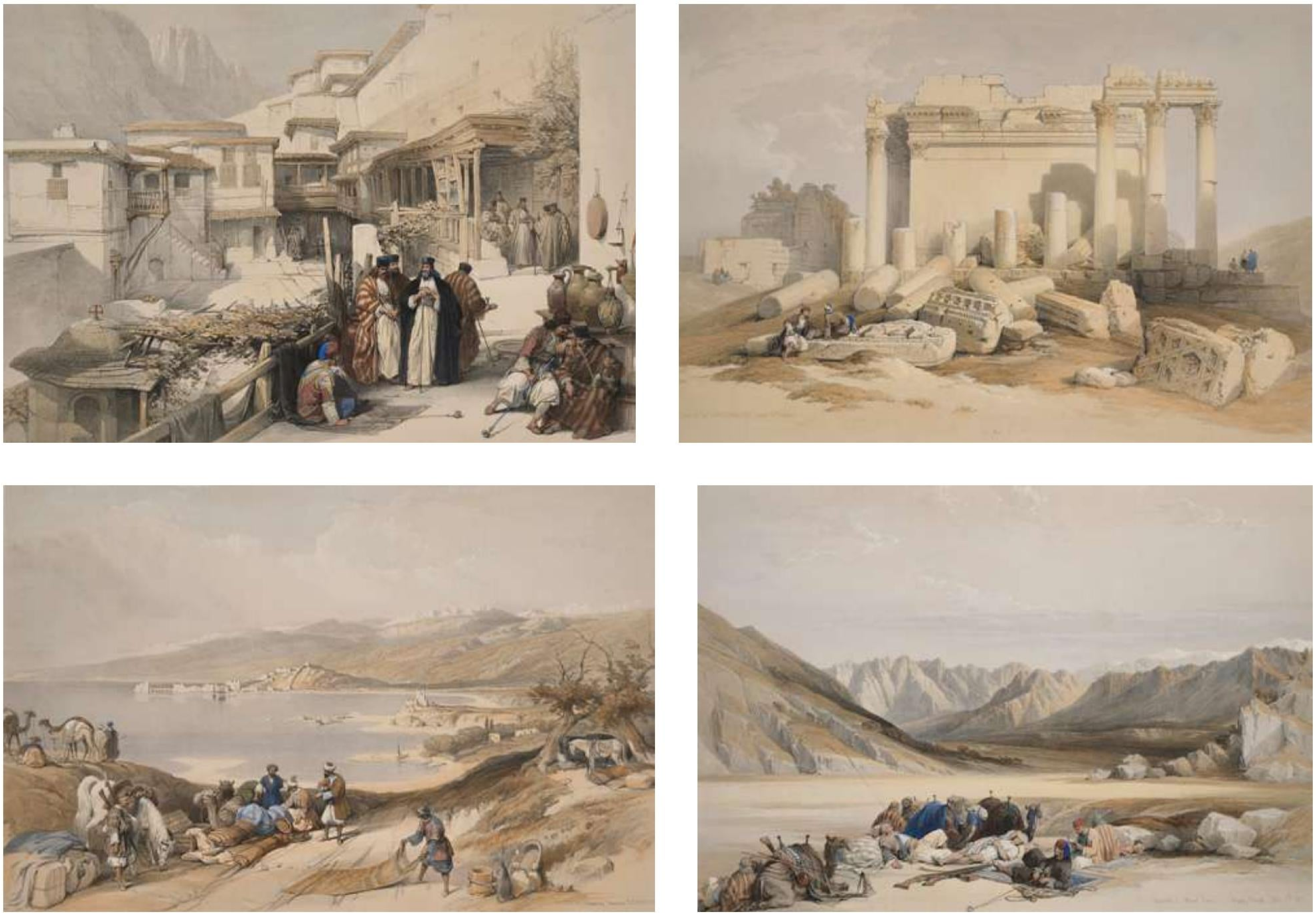
110

FIVE OTTOMAN FIGURES STUDIES, TURKEY, CIRCA 1800

watercolour on paper, all mounted on album sheets, two pairs back to back, each 22.5 by 15.6cm, the fifth in a different hand, 15.2 by 13.7cm

£200-300





(4 of 6)

111

AFTER DAVID ROBERTS, BRITISH (1796-1864)

SIX MIDDLE EASTERN VIEWS

later hand-coloured lithographs from *The Holy Land, Syria, Idumea, Arabia, Egypt and Nubia,* comprising 'Convent of St. Catherine's Mount Sinai', 'Baalbec', 'Approach to Mount Sinai: Wady Barah', 'Sidon: Looking towards Lebanon', 'Ruins of the Eastern Portico of the Temple of Baalbec', and 'Mosque of Omar', mounted and framed, 34 x 49cm, 48 x 32cm, 34 x 49cm, 35 x 47.5cm, 34 x 49cm, 32 x 48cm respectively, inside mount

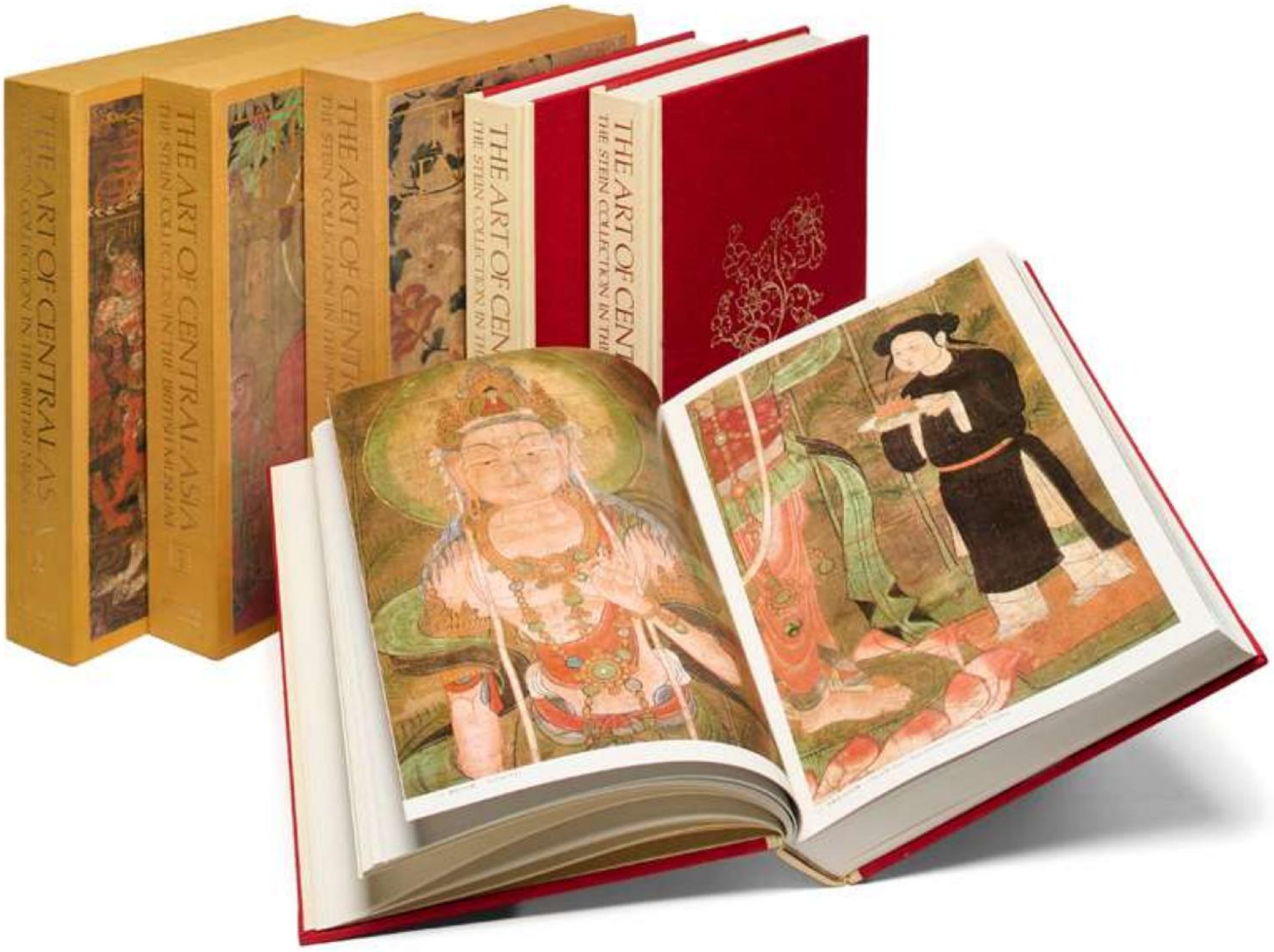
£500-800

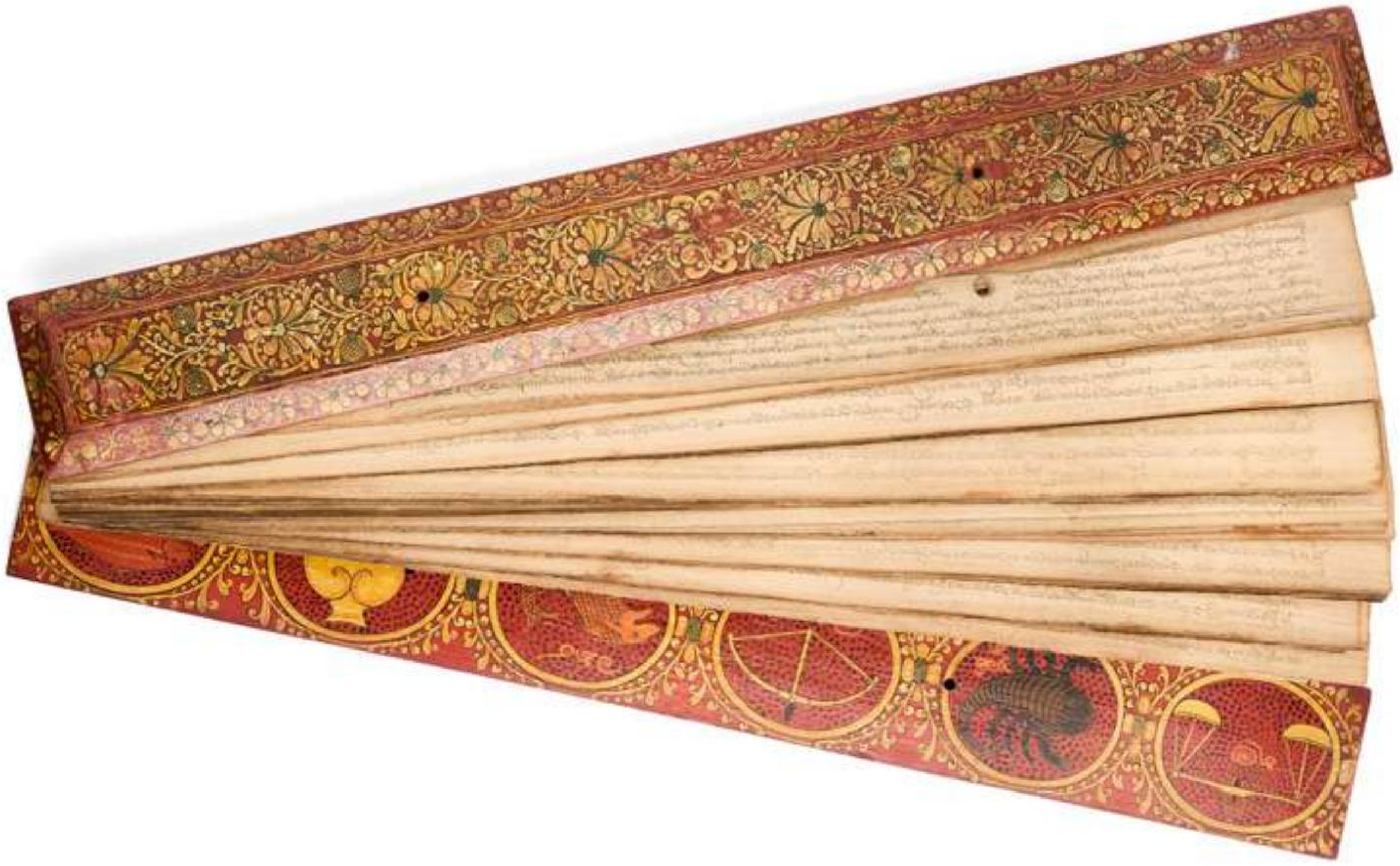
112

THE ART OF CENTRAL ASIA: THE STEIN COLLECTION IN THE BRITISH MUSEUM, BY RODERICK WHITFIELD

Kodansha International in Cooperation with the Trustees of the British Museum, 1982, three volumes, each in separate hinged box, 37 x 26.7 x 5cm (books); 39.7 x 28.7 x 6.8cm (box) (3)

£1,800-2,200





113

A SINHALESE PALM-LEAF MANUSCRIPT, SRI LANKA, 18TH/19TH CENTURY

of long rectangular form, the 45 folios inscribed on both sides with seven lines of Sinhala script, enclosed in painted wood covers with scrolling floral designs on the outside, decorated with signs of the zodiac, labelled: *Mesha, Rishabha, Mithuna, Kataka, Sinha, Kanya* on one, and *Tula, Vrichhika, Dhanur, Markara, Kumba* and *Meena* on the other, folios and covers pierced with two holes for stringing, 6.5 x 49cm

¤ £200-300

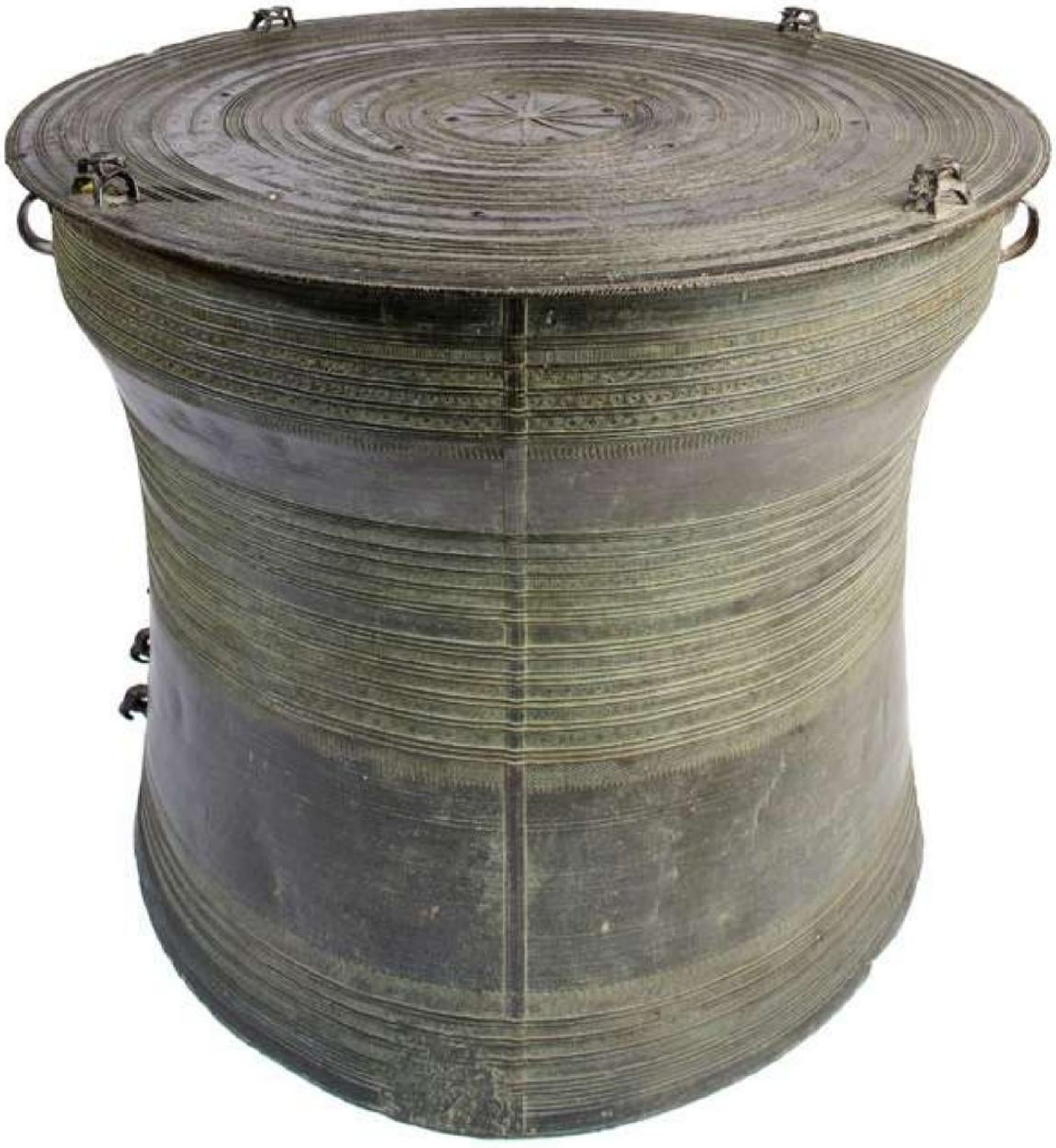
114

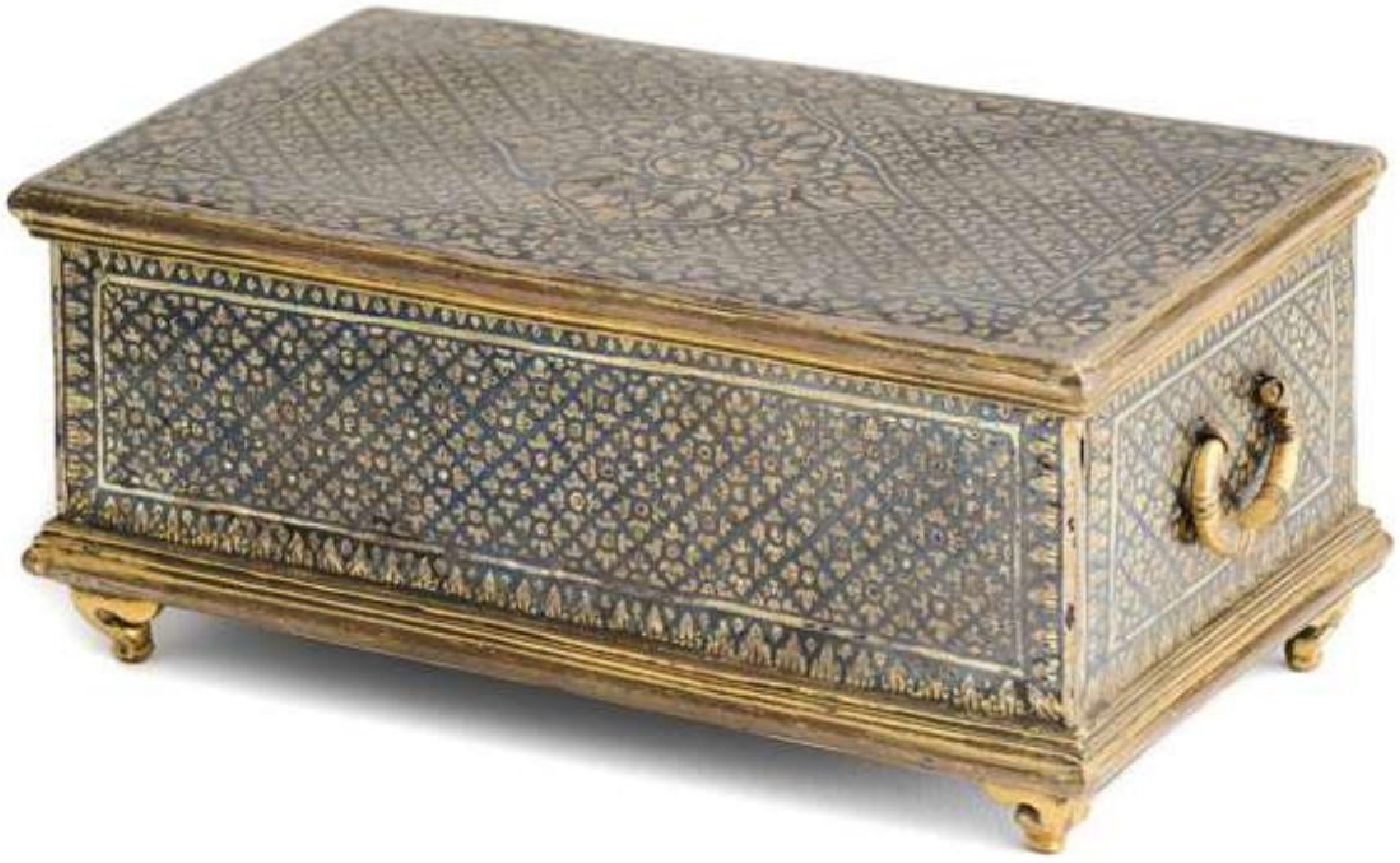
A LARGE KAREN FROG DRUM, BURMA (NOW MYANMAR), 18TH/19TH CENTURY

cast bronze, the circular top with central stellate medallion surrounded by concentric decorated bands in low relief, four pairs of stylised copulating frogs around the edge, the sides with two pairs of loop handles and similar band decoration 50cm high; 67cm diam.

This type of drum which ultimately derives from the much earlier Dong Son type was traditionally made in the Shan states for the Karen people. The drum would be beaten during a ritual to encourage rainfall to enable the harvest. The Karen are a major ethnic group in Burma with origins in Yunnan province in China. See *Cooler 1995*.

£300-500





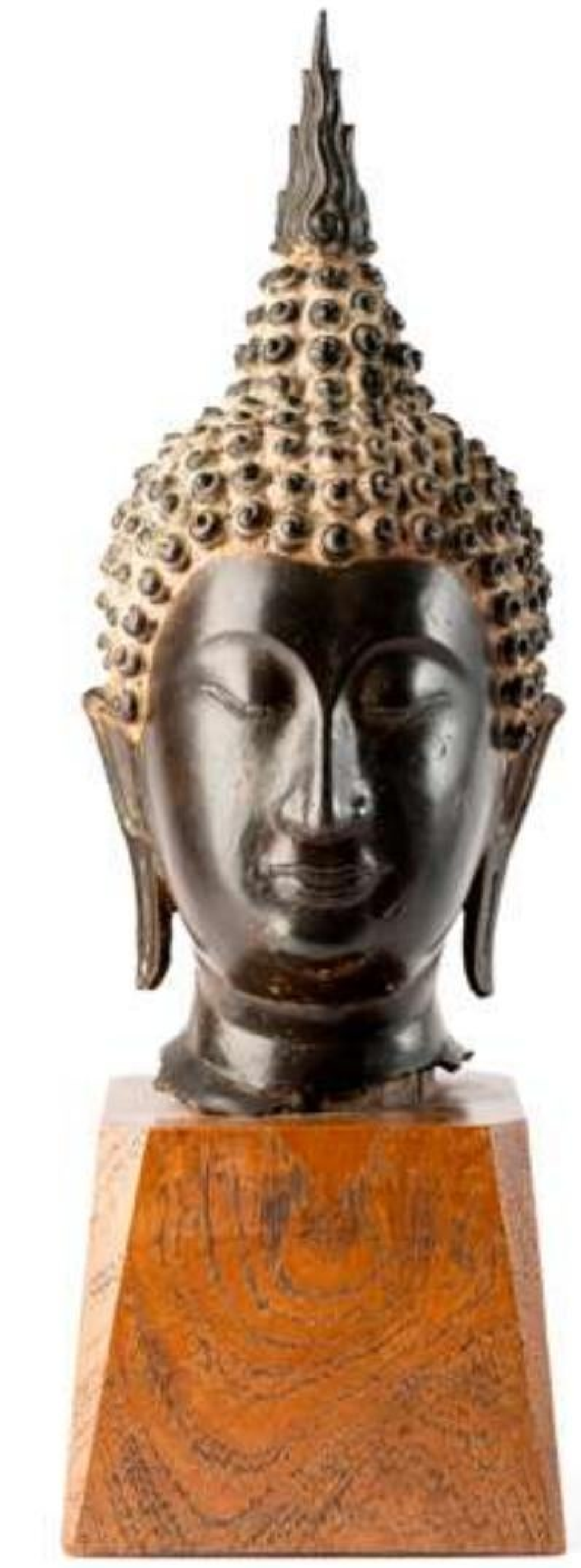
115

A NIELLO AND PARCEL GILT SILVER BOX, THAILAND, 19TH CENTURY

of rectangular form, with hinged lid, bracket feet and twin handles, decorated with a reticulated design of stylised lozenge shaped flowers, the lid with central quatrefoil floral medallion, 6 x 13.8 x 7.5cm, 263.5g

Parcel gilt silver combined with niello work is one of the most characterist crafts of Thailand. For other examples, see *Warren & Tetoni 1994*, pp.26-27.

¤ £250-350



116

A BRONZE HEAD OF BUDDHA, THAILAND, 14TH/15TH CENTURY

with elongated earlobes, tightly curled hair and flame *usnisa,* mounted, 32.5cm

Provenance: From the collection of the late A.J. (John) Lippitt (1928-2019), Hampshire

£600-800

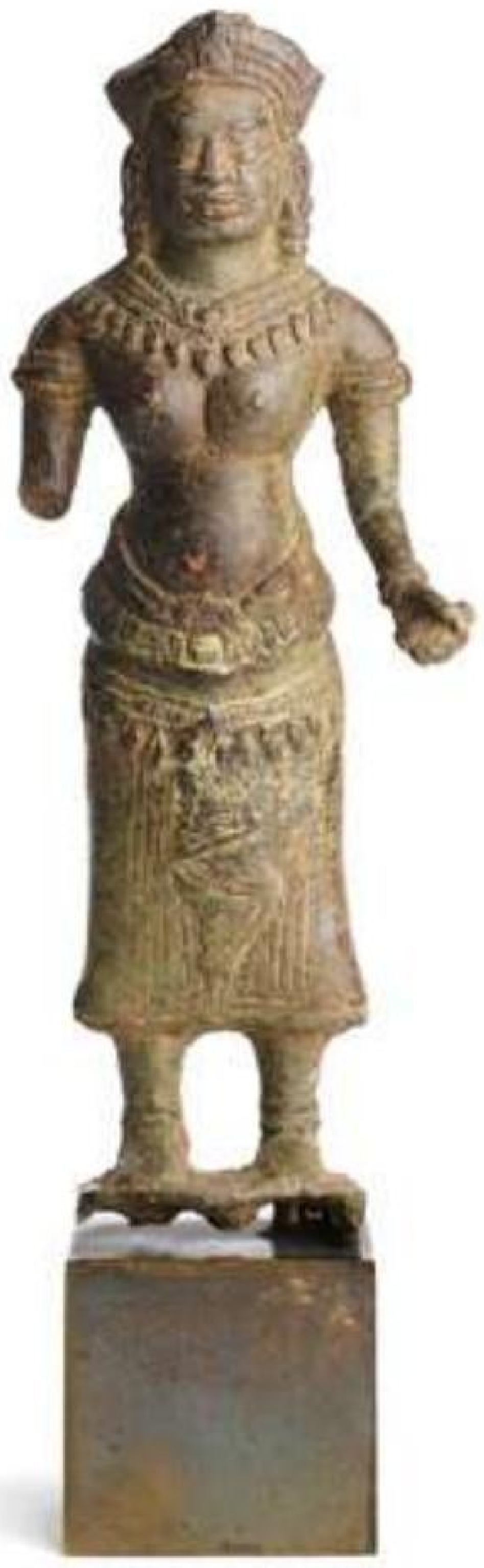
117

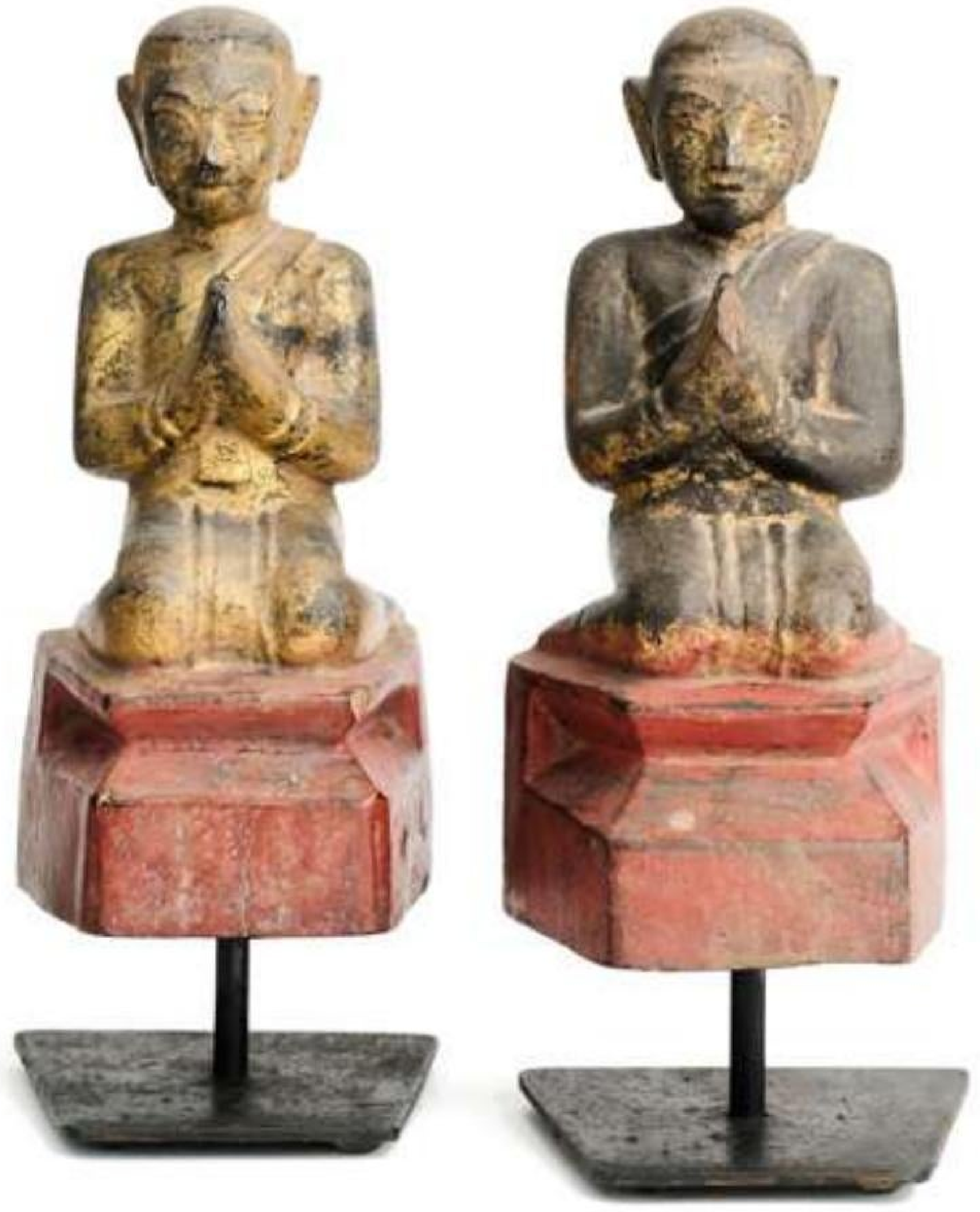
A KHMER BRONZE FIGURE OF PRAJNAPARAMITA, CAMBODIA, 12TH CENTURY

on rectangular base, wearing *sampot,* necklaces, armbands, earrings and flared crown, holding a *pustaka* in her left hand, mounted, 14.5cm

Provenance: Formerly in a German private collection

£400-600



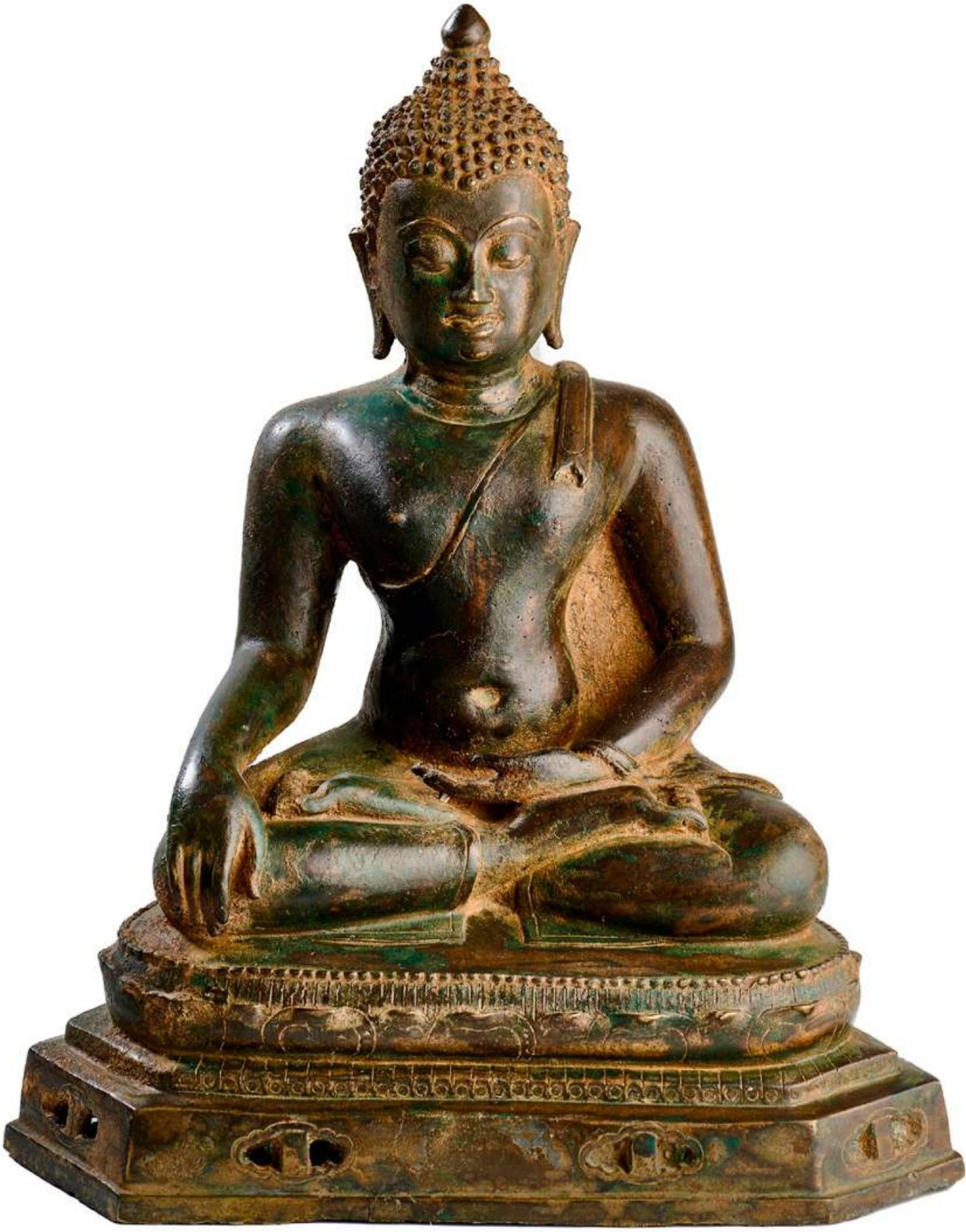


118

TWO CARVED, PAINTED AND GILT WOOD FIGURES OF BUDDHIST DEVOTEES, BURMA (NOW MYANMAR), 19TH CENTURY

probably Moggollana and Sariputta, each kneeling on tiered base, with hands clasped in *anjali mudra,* inscribed in Burmese on the reverse, mounted

£250-350



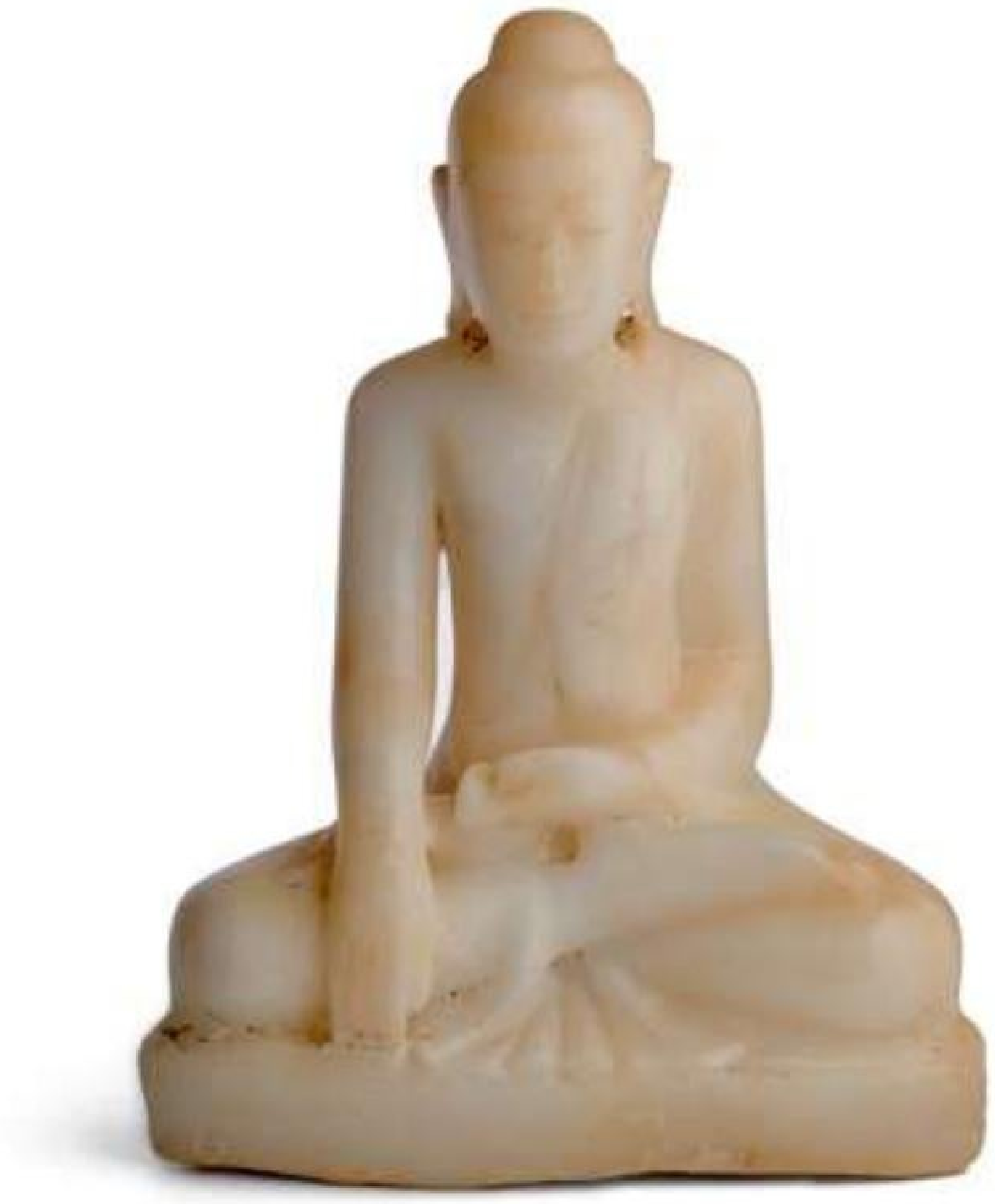
119

A LAN NA BRONZE FIGURE OF BUDDHA, THAILAND, CIRCA 15TH CENTURY

on a lotus throne on raised pierced plinth, seated in *padmasana,* his hands in *bhumisparsa* and *dhyana mudra,* his tightly curled hair surmounted by bud finial, 37.5cm

For other Buddha images in similar style in sites in Thailand, see *Woodward 1997,* figs.209-211, p.216-217.

£2,500-3,500

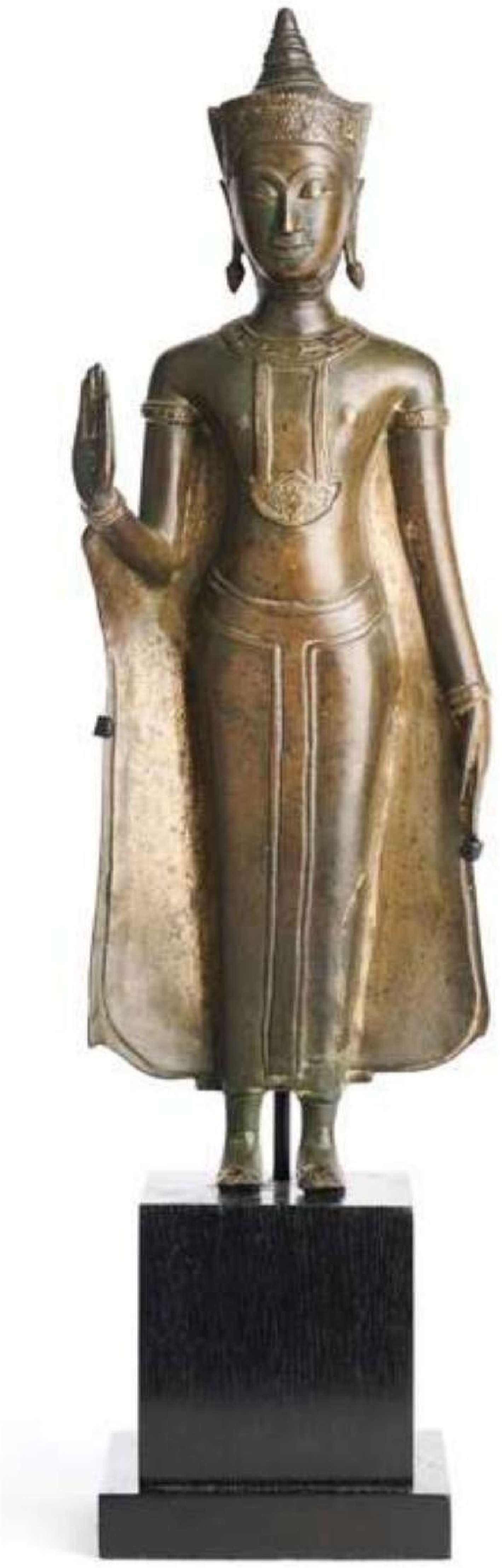


120

A SMALL ALABASTER FIGURE OF BUDDHA, BURMA, CIRCA 1900

seated in *padmasana* with hands in *bhumisparsa* and *dhyana mudra,* his head with domed *usnisa,* 24.5cm

£150-200



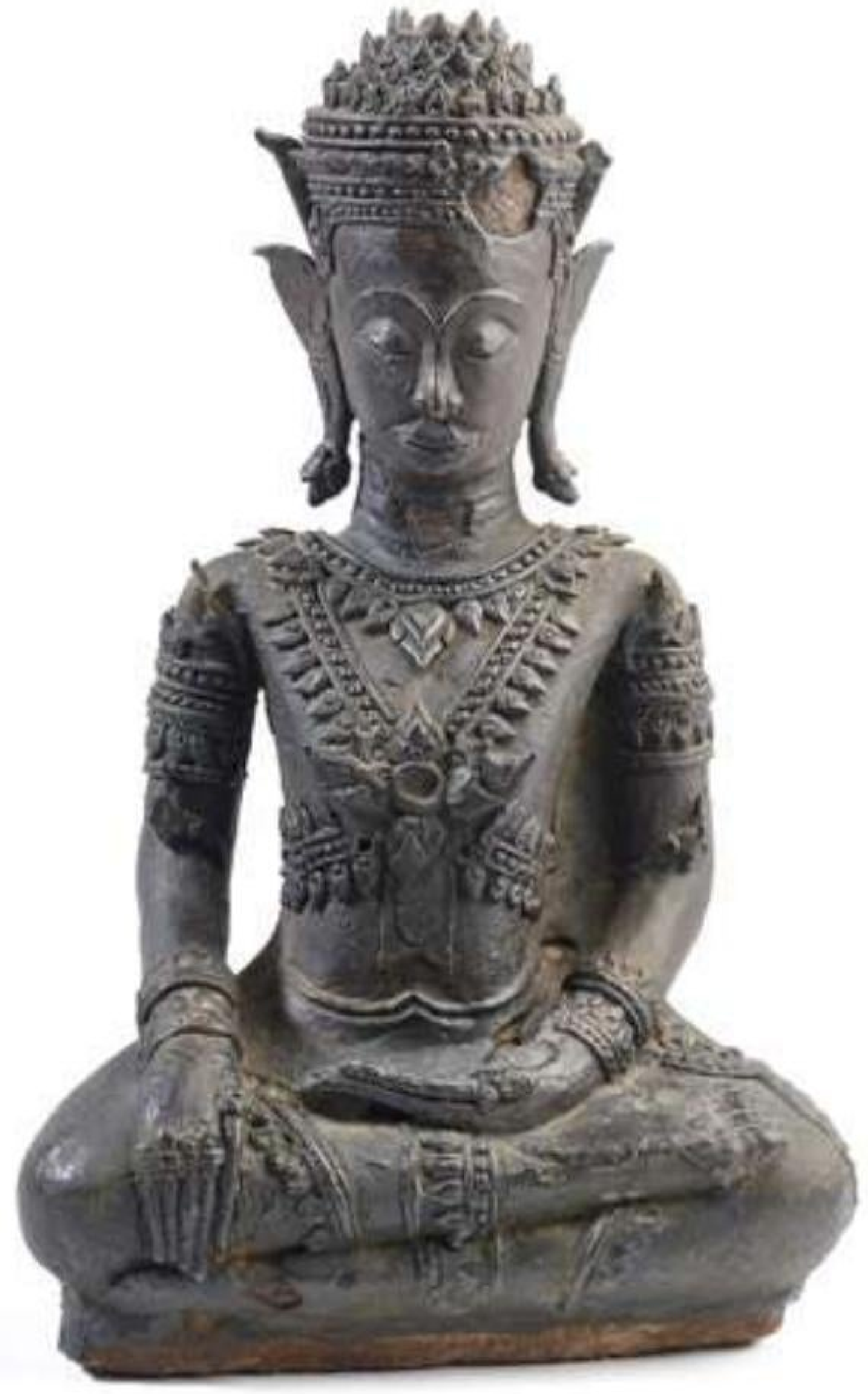
121

A BRONZE STANDING FIGURE OF BUDDHA, AYUTHIA, THAILAND, 16TH/17TH CENTURY

standing with his right hand raised in *abhaya mudra,* his left at his side, holding the hem of his robes, wearing earrings, flared crown with *usnisa* in the form of a stupa, mounted, 32.5cm

This slender form of Buddha with the flared crown is typical of the Ayuthia style. For a closely related example in the National Museum, Bangkok, see *Boisselier 1975,* fig.129, p.169. See also *Woodward 1997,* pl.248, p.251, for a similar example in the Griswold Collection (Walters Art Gallery, Baltimore).

£700-900



122

A LATE AYUTHIA BRONZE FIGURE OF BUDDHA, THAILAND, 17TH/18TH CENTURY

seated in *sattvasana,* his hands in *bhumisparsa* and *dhyana mudra,* wearing elaborate jewellery, with tiered crown, earrings, bracelets and armlets, 25.5cm

This is an example of the later Ayuthia style which anticipates the highly decorated style of 19th century Bangkok (Ratnakosin). For a closely related bronze head in the Griswold Collection (Walters Art Gallery, Baltimore), see *Woodward 1997,* pl.234, p.237. See also *Boisselier 1975,* fig.9, p.202.

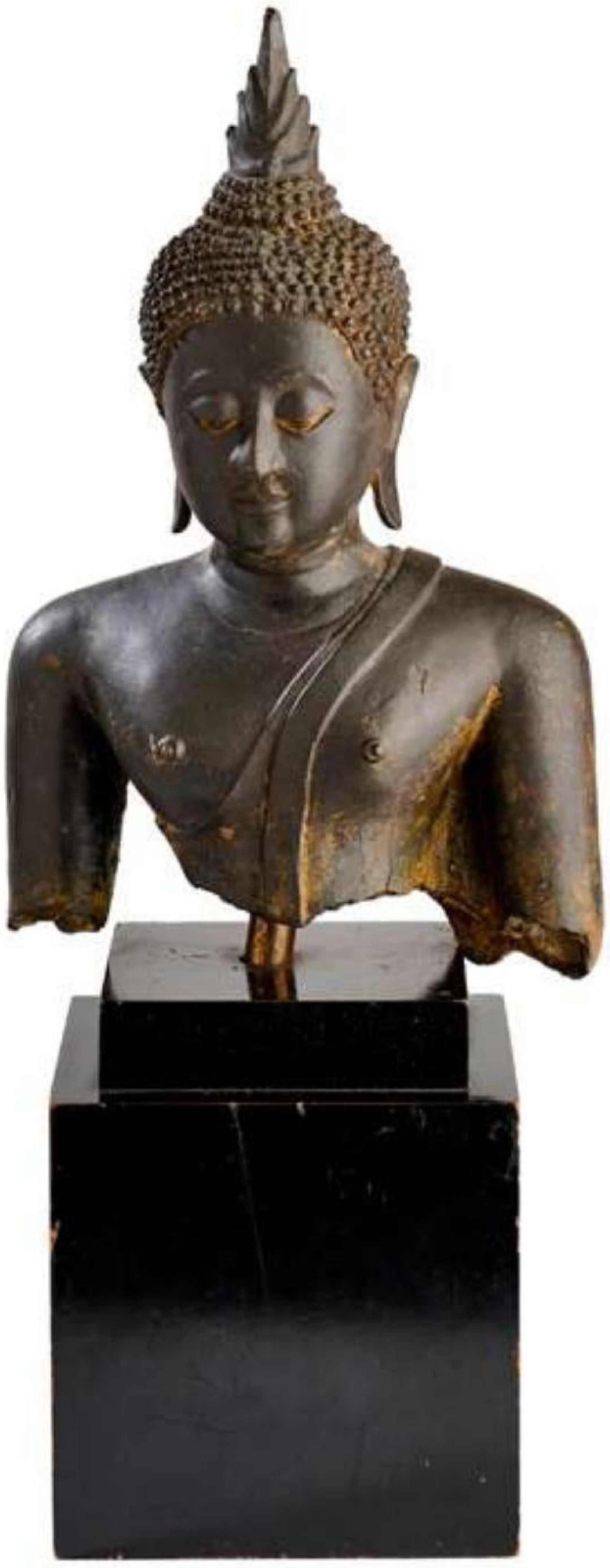
£400-600

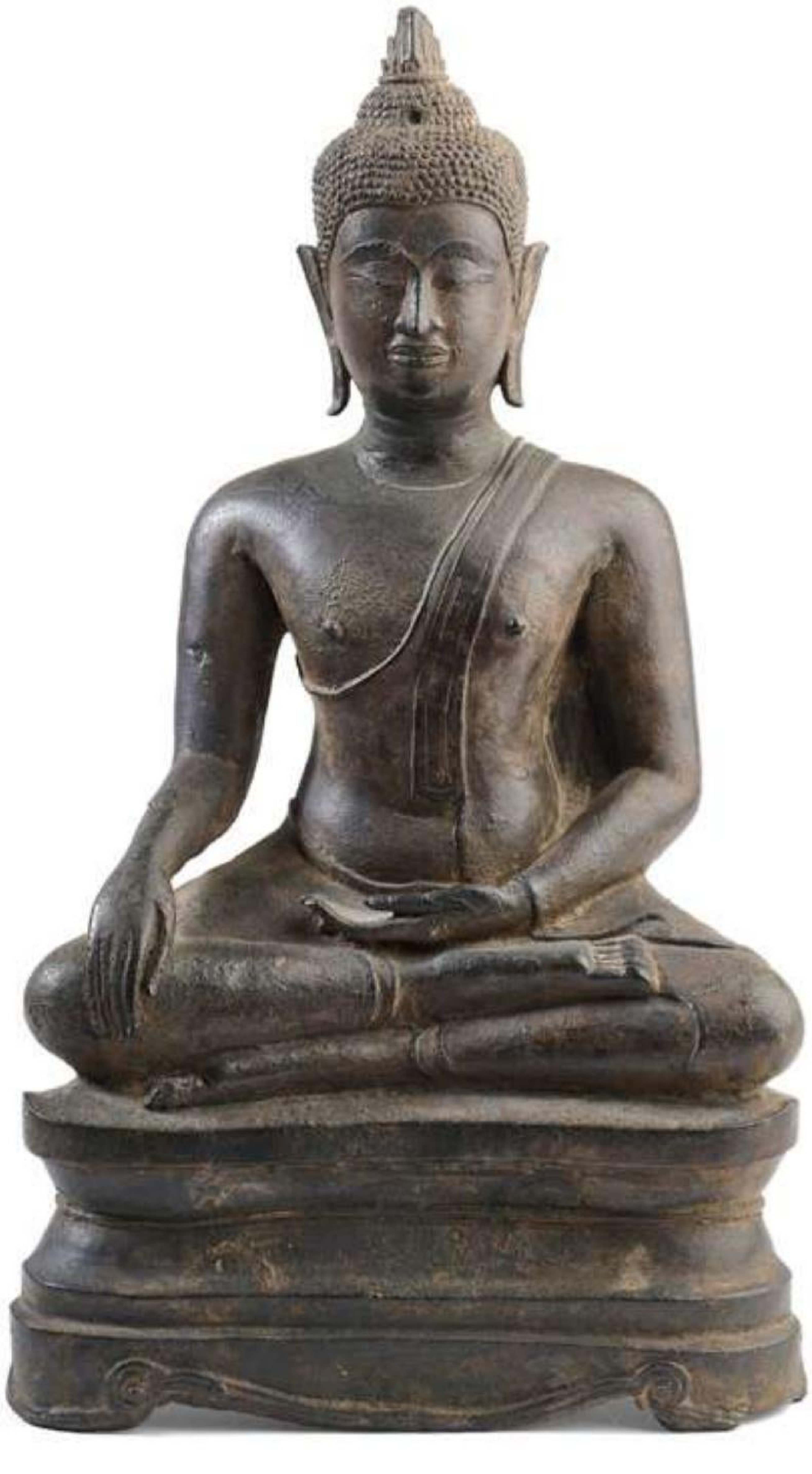
123

A BRONZE BUST OF BUDDHA, AYUTHIA, THAILAND, CIRCA 16TH CENTURY

his *sanghati* covering his left shoulder, his head with tightly curled hair and flame usnisa, mounted, 32.5cm

£1,000-1,500





124

A BRONZE SEATED FIGURE OF BUDDHA, AYUTHIA, THAILAND, 16TH CENTURY

seated in *sattvasana* on a waisted raised throne with serpentine decoration on the base, his hands in *bhumisparsa* and *dhyana* mudra, his head with tightly curled hair and flame *usnisa,* 28.5cm

For a head of Buddha in the same style dated to the 16th century in the Palace Museum, Ayuthia, see *Boisselier 1975,* fig.159, p.213.

£1,000-1,500

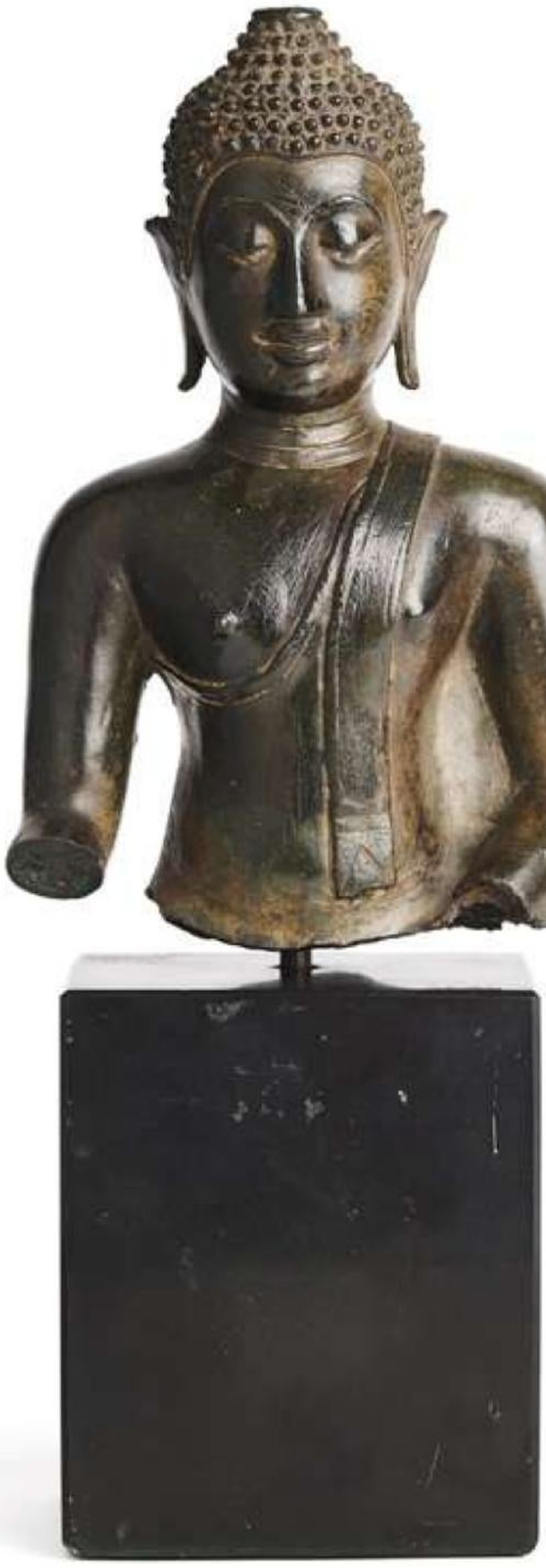
125

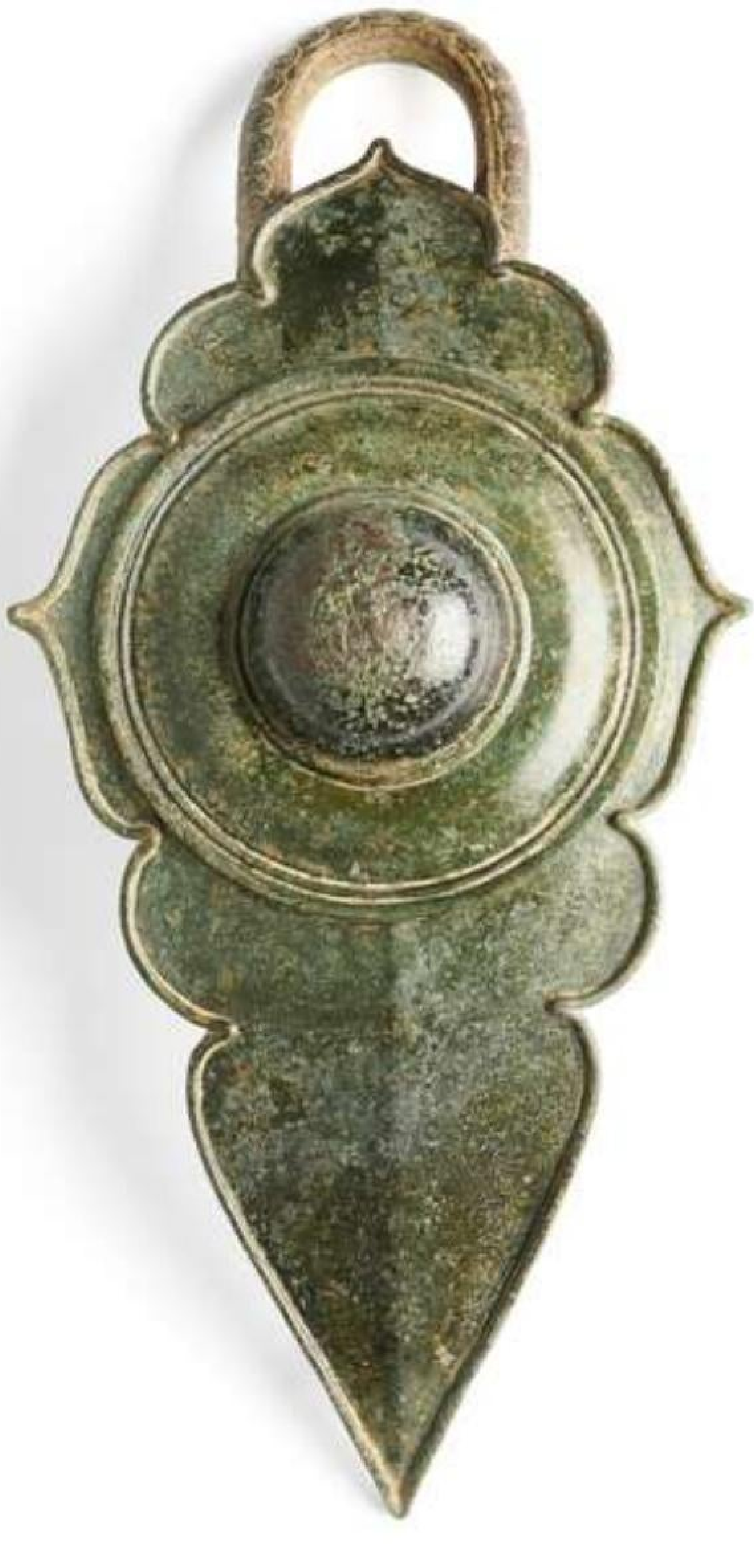
A LAN NA BRONZE BUST OF BUDDHA, THAILAND, 15TH/16TH CENTURY

with arched eyebrows, elongated earlobes and tightly curled hair, old inventory number painted on the reverse, mounted, 18cm

Although the hands are now missing, the position of the arms suggests that this was a seated figure, with hands in *bhumisparsa* and *dhyana mudra.* For a complete figure in closely related style, probably dated 1554 A.D., in the Walters Art Gallery, Baltimore, see *Woodward 1997,* p.206 (cat.78).

£700-900





126

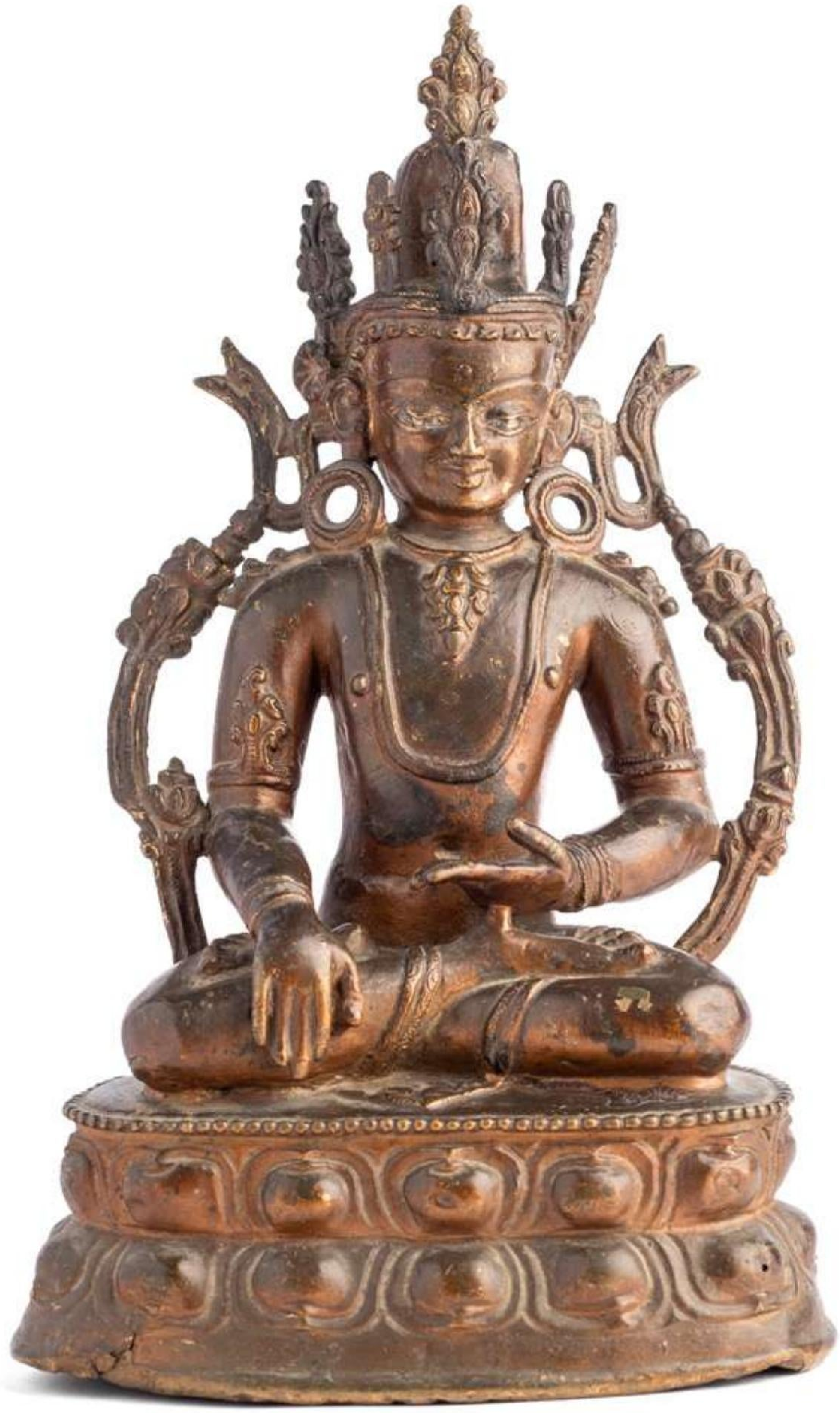
A KHMER BRONZE BUCKLE, CAMBODIA, 12TH/13TH CENTURY

the central roundel with convex boss, with lotiform projections in each direction, a looped attachment at the top, four smaller loops at the back, mounted, 19cm long

Provenance: Private collection, Belgium

For closely related lotus forms on the base of a Khmer bronze incense burner in the National Museum, Phnom Penh, see *Dalsheimer 2001,* p.258, no.140.

‡ £600-900



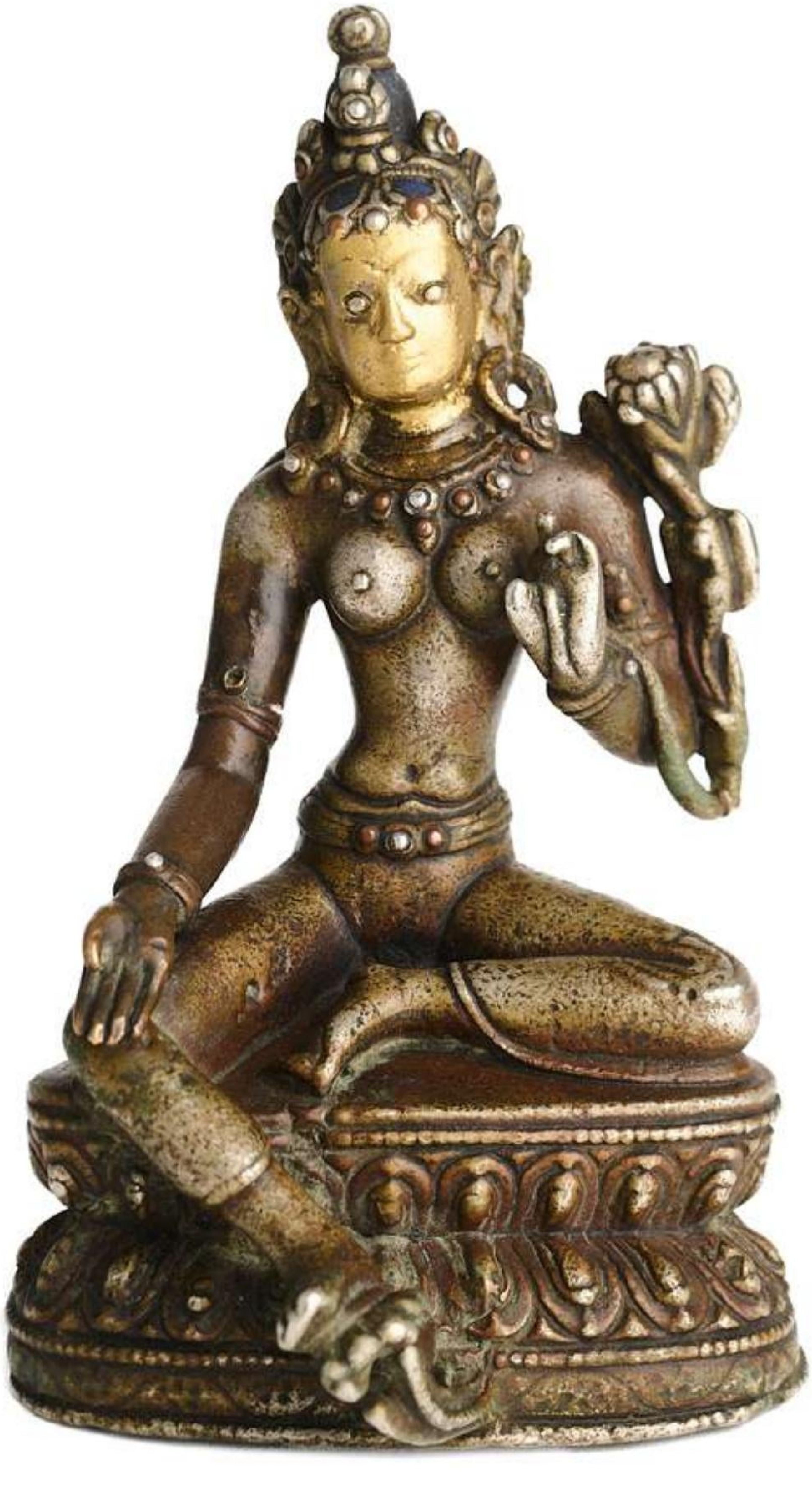
127

A WESTERN TIBETAN BRONZE FIGURE OF BUDDHA, 13TH/14TH CENTURY

seated in *padmasana* on a double lotus throne, his hands in *bhumisparsa* and *dhyana mudra,* wearing five-leaf crown, large hoop earrings and ornate pendant on his chest, flanked by a pair of lotus tendrils, his eyes inlaid with silver, inscribed Tibetan letters on the back of his head and chest, traces of cold gilding, 28cm high

For a bronze figure of Amoghasiddhi in the Minneapolis Institute of Art of similar date and style, see acc. no. 99.124.1 (https://collections.artsmia.org/art/31182/amoghasiddhi-western-tibet-or-central-regions-tibet). See also *Skorupski 1998,* no.4, pp.14-15.

£3,000-5,000

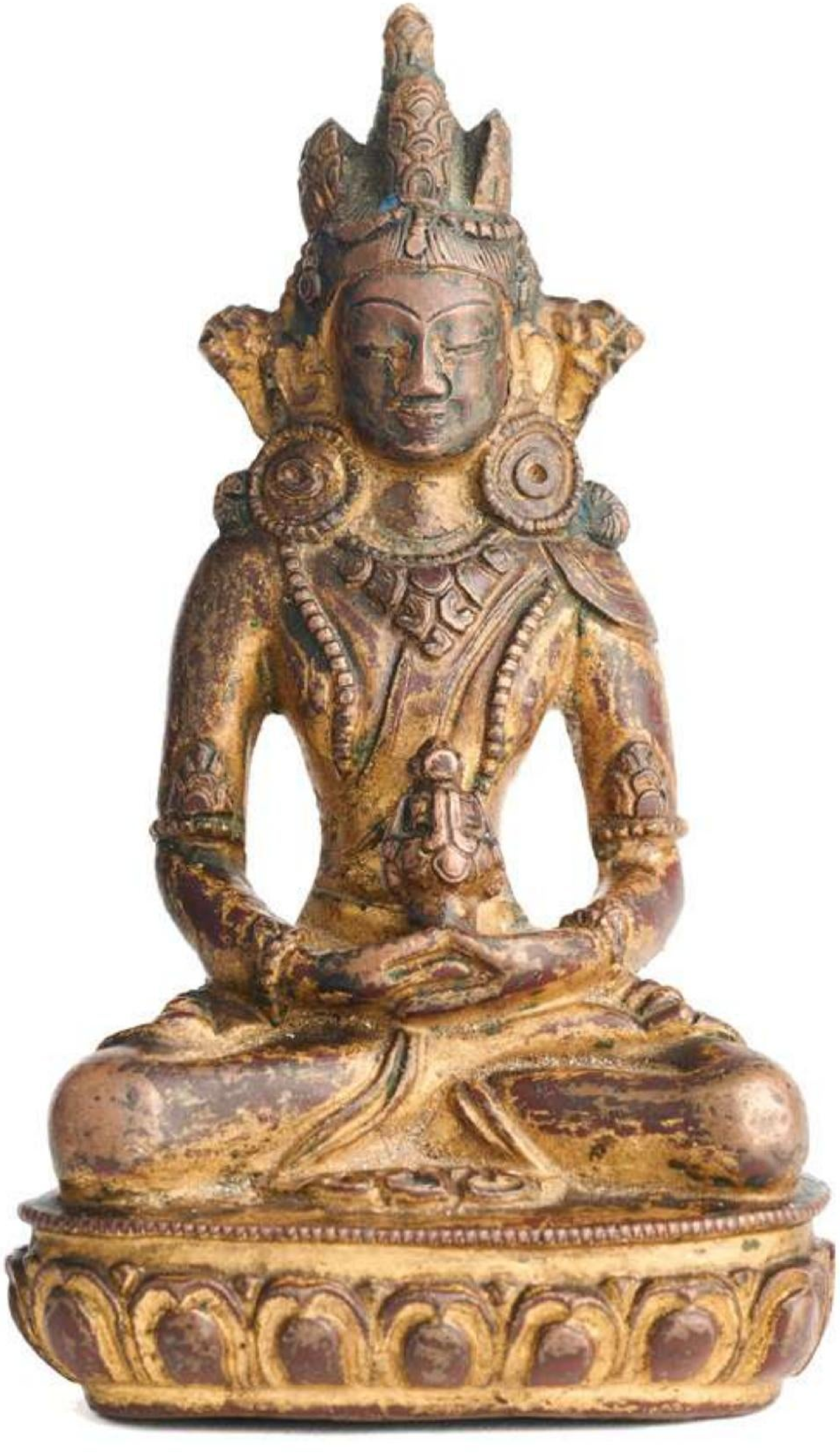


128

A HIGH TIN BRONZE FIGURE OF TARA, TIBET, CIRCA 16TH CENTURY

seated in *lalitasana* on a double lotus base, her right hand in *varada mudra,* her left raised, holding the stem of a lotus, wearing elaborate necklace and crown inlaid with copper, her hair with traces of pigment, her face with later gilding, 14.5cm high

£1,000-1,500

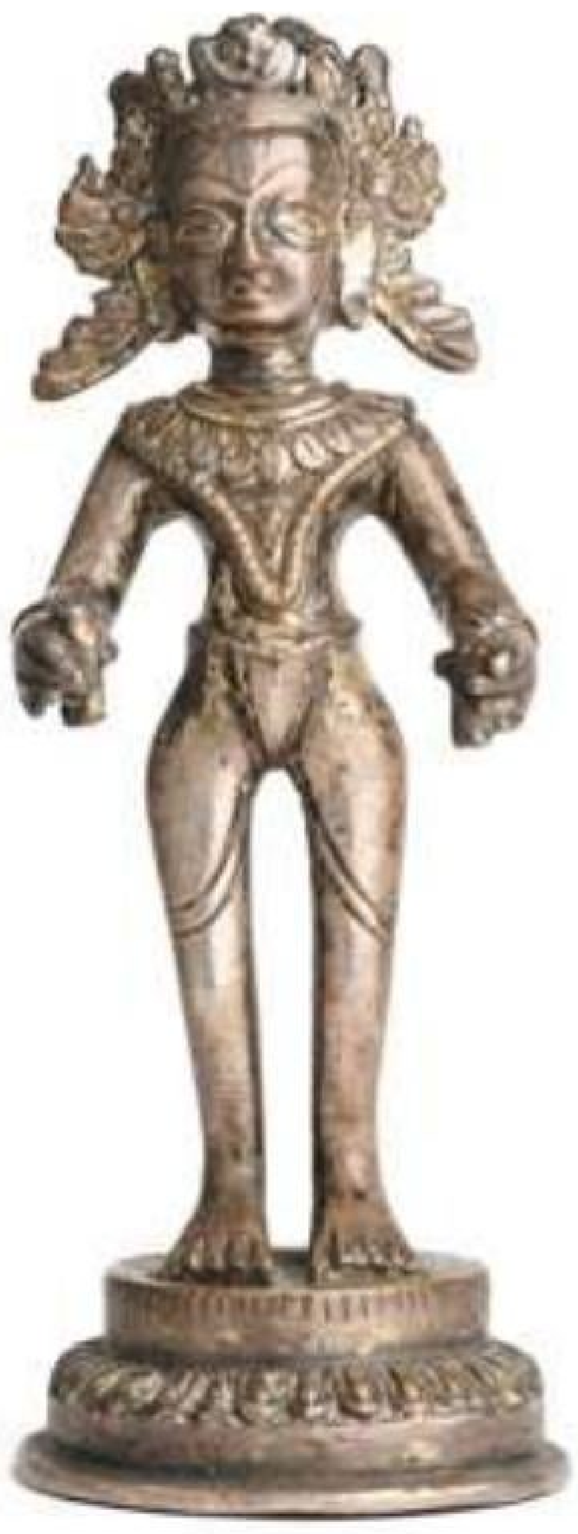


129

A GILT BRONZE FIGURE OF AMITAYUS, TIBET, 17TH/18TH CENTURY

seated in *padmasana* on a lotus throne, his hands in *dhyanasana* holding a *kalasa,* wearing large disc earrings and tall crown, 12.2cm

£600-900

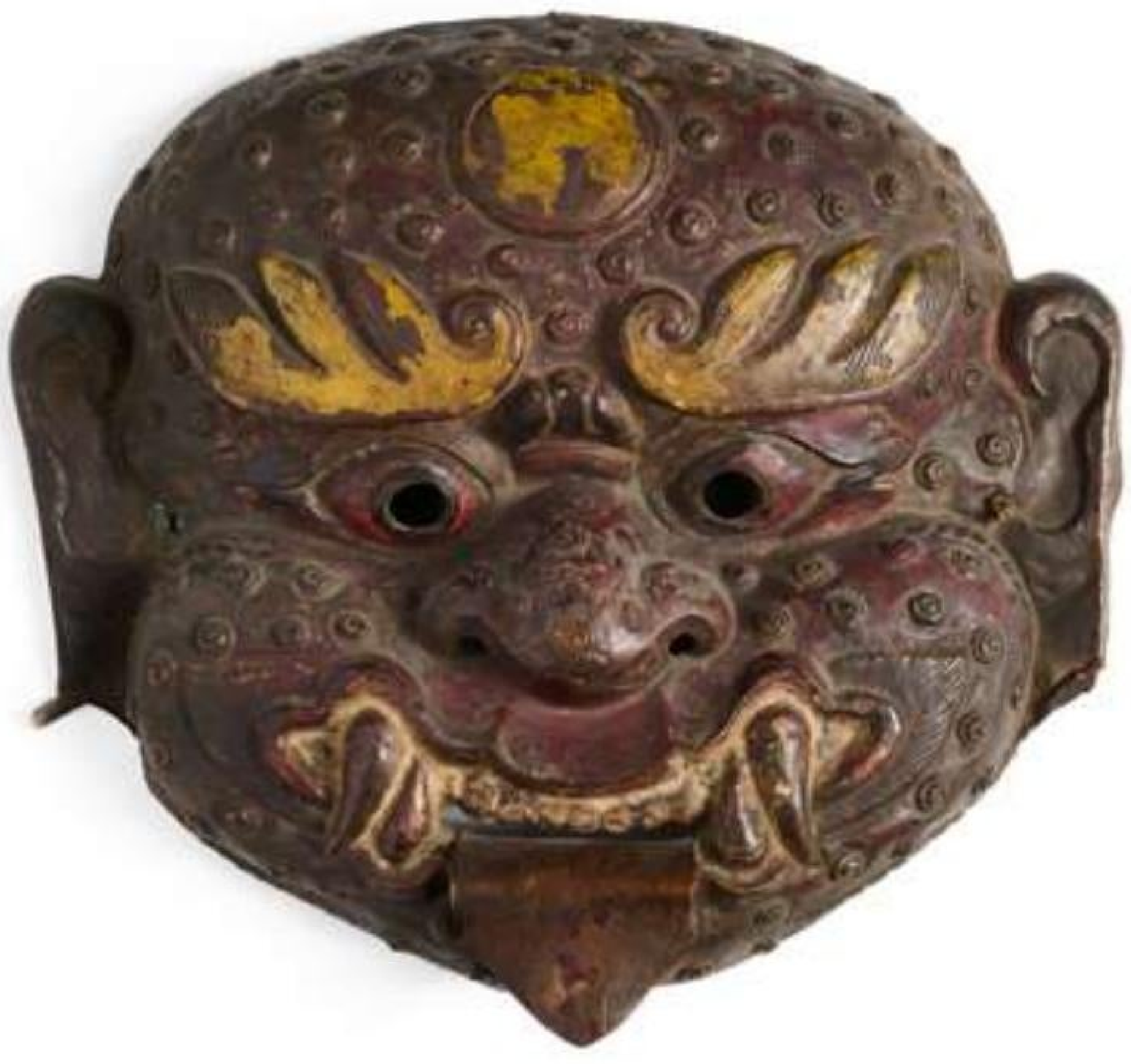


130

A SILVER FIGURE OF A DEITY, NEPAL, 19TH CENTURY

standing on a single lotus base, his hands outstretched, with long hair and elaborate crown, 14.5cm, 340.5g

¤ £250-350

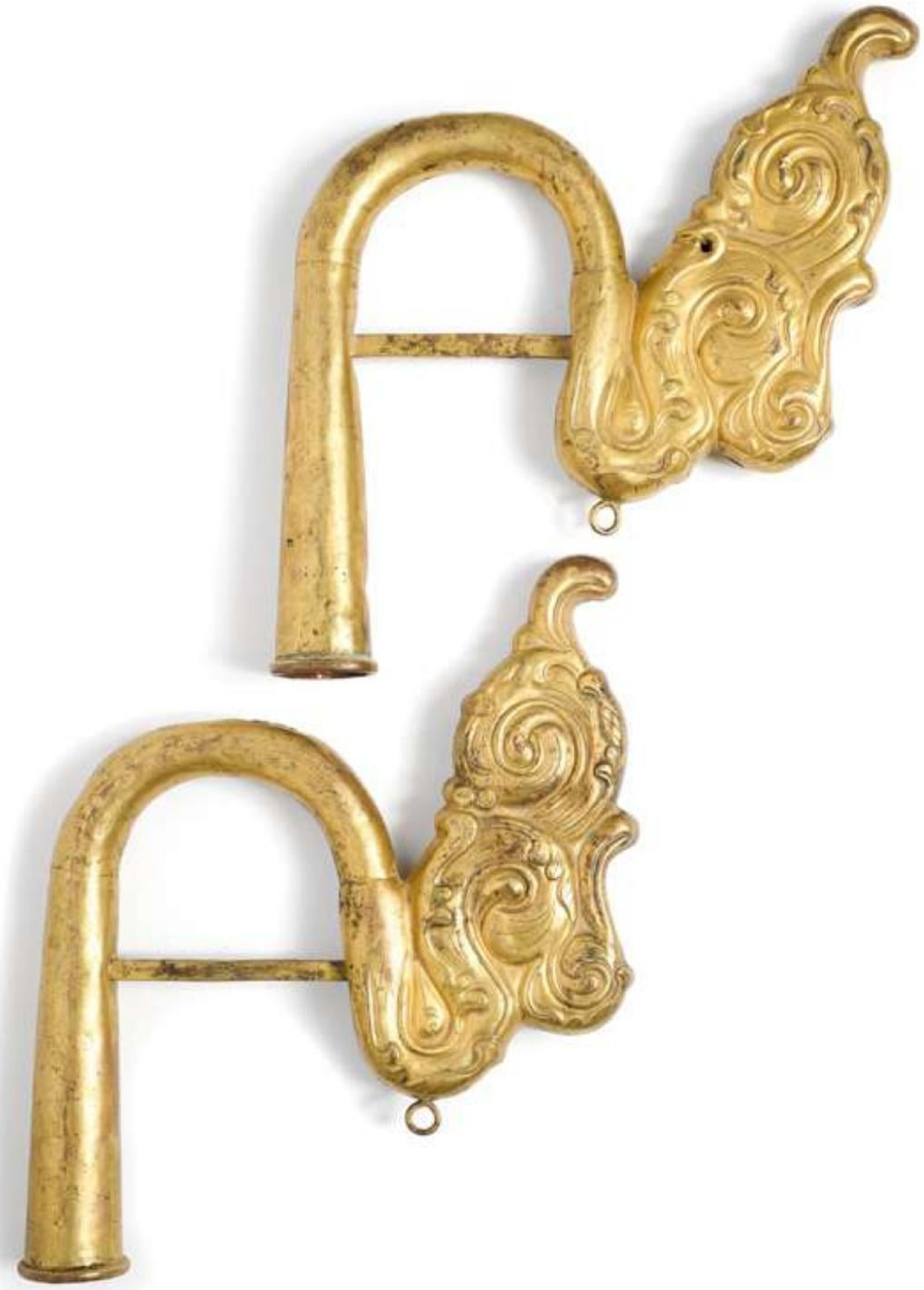


131

A PAINTED AND COPPER REPOUSSE KIRTIMUKHA MASK, TIBET, 18TH/19TH CENTURY

with gaping mouth, protruding fangs and separately fitted tongue and pronounced eyebrows, pierced eyes and nostrils, 25 x 28 x 4.5cm

£450-550



132

A PAIR OF COPPER GILT FINIALS, SINO-TIBETAN, CIRCA 18TH CENTURY

each in the form of an arched tube made in three sections joined with horizontal bar, with composite scrolls at one end, eye for a silk streamer on the underside, 32.5cm diagonal length

These finials would have capped wood staffs positioned on either side of a lama or dignitary's throne. There would have been a silk streamer attached to the eye.

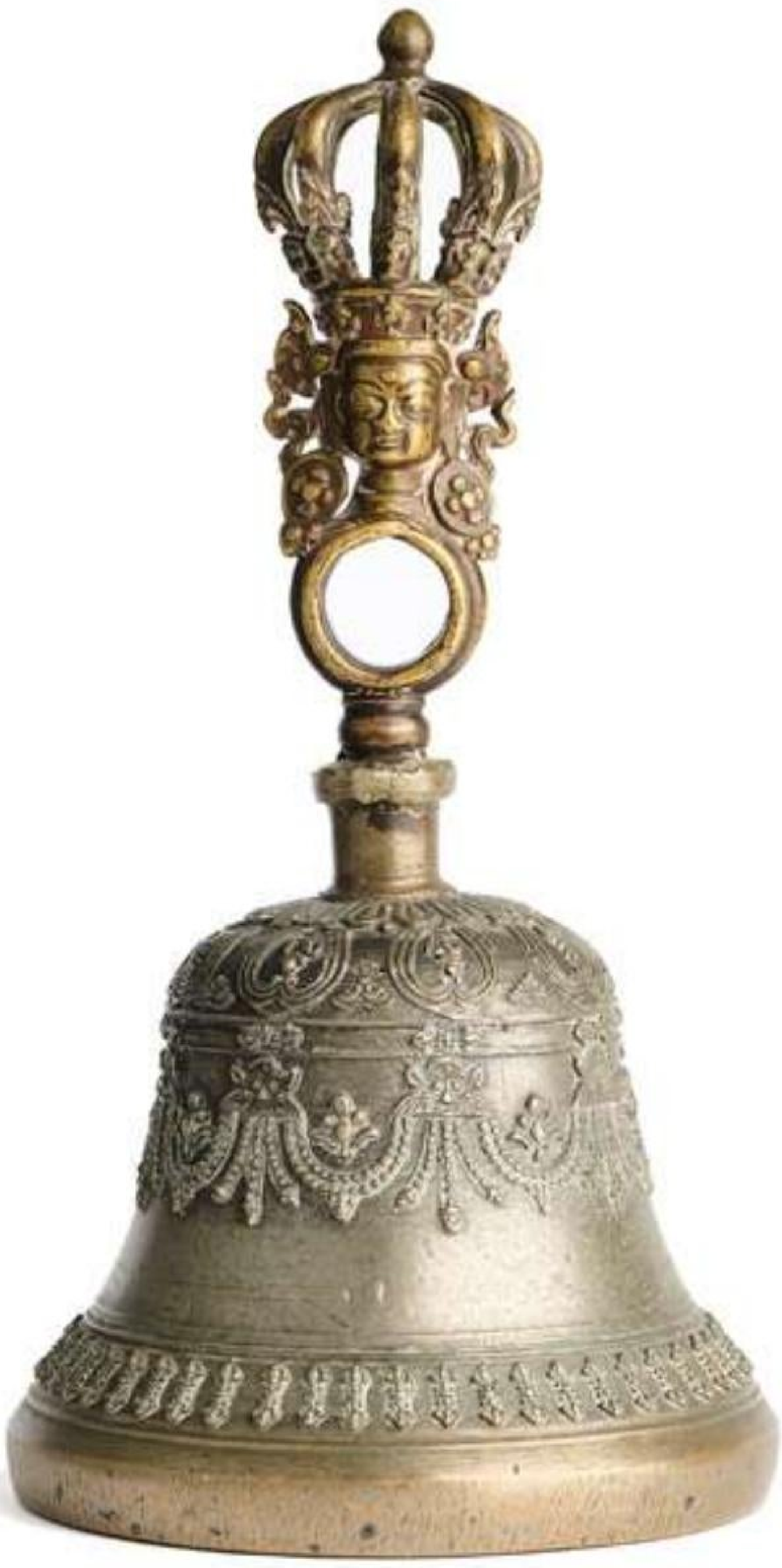
¤ £300-400

133

A BRONZE BUDDHIST RITUAL BELL (GHANTA), TIBET, 19TH CENTURY

the sides with repeated *kirtimukhas* holding beaded swags in relief, a border of *dorjes* below and *mantras* above, the handle with circular grip and head crowned with an eight pointed *dorje,* 23cm high

£300-500

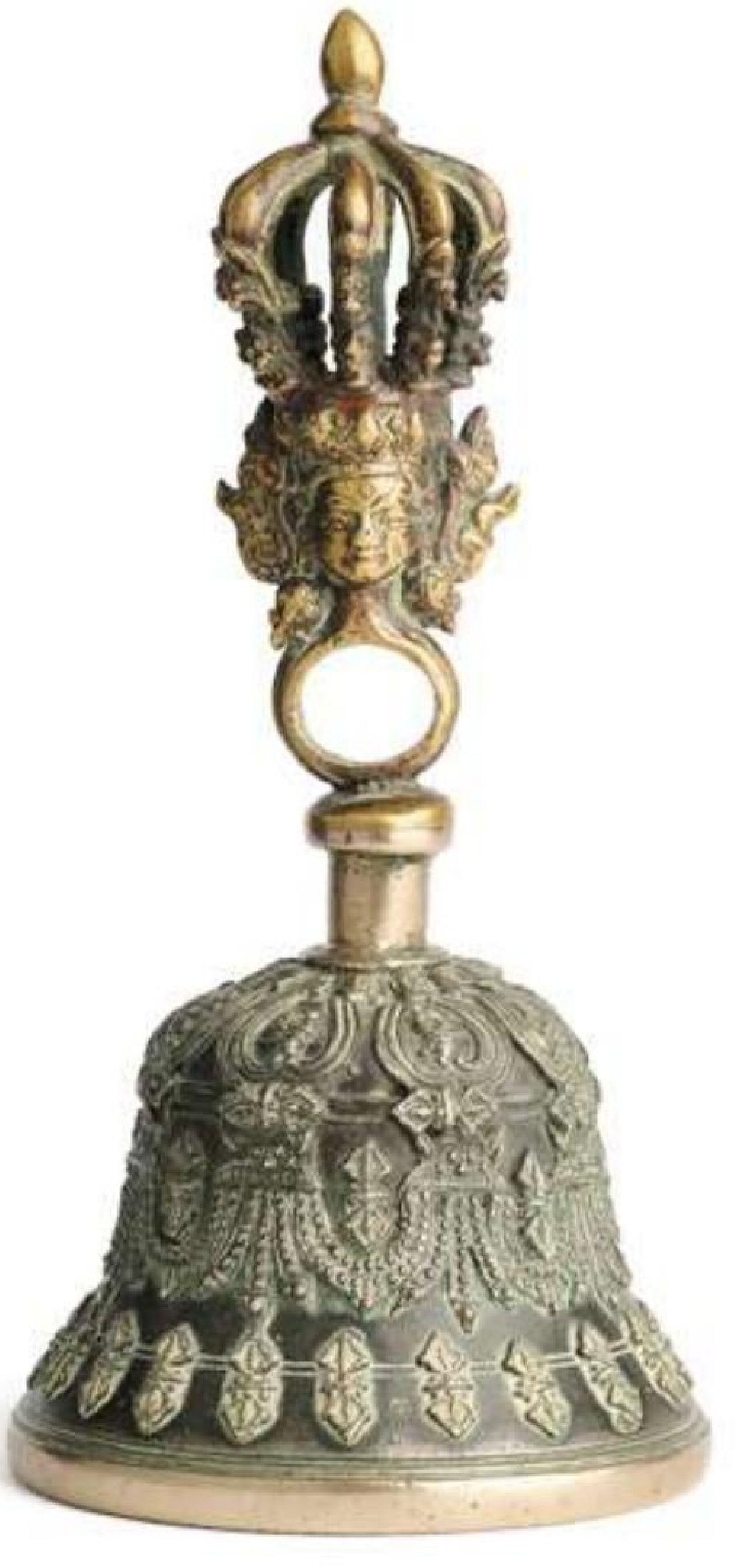


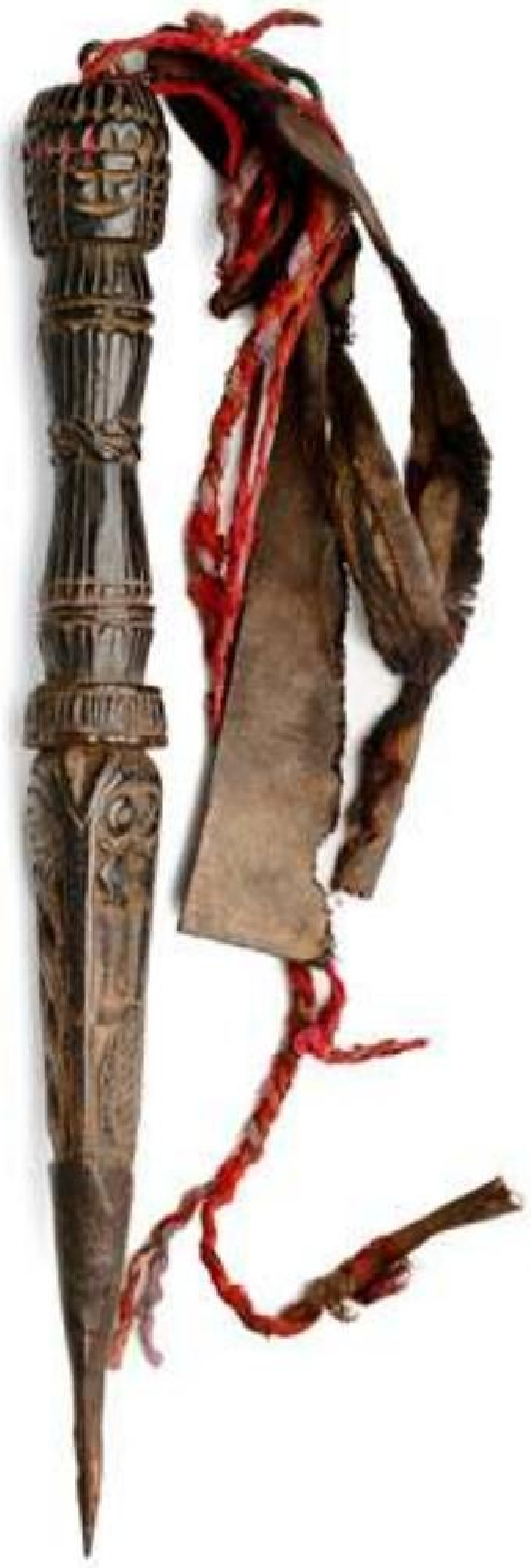
134

A BRONZE BUDDHIST RITUAL BELL, TIBET, 19TH CENTURY

the sides with repeated *dorje* motifs in relief amongst repeated beaded swags, a border of *mantras* above, the handle with circular grip and head crowned with an eight pointed *dorje,* 18.5cm high

£200-300



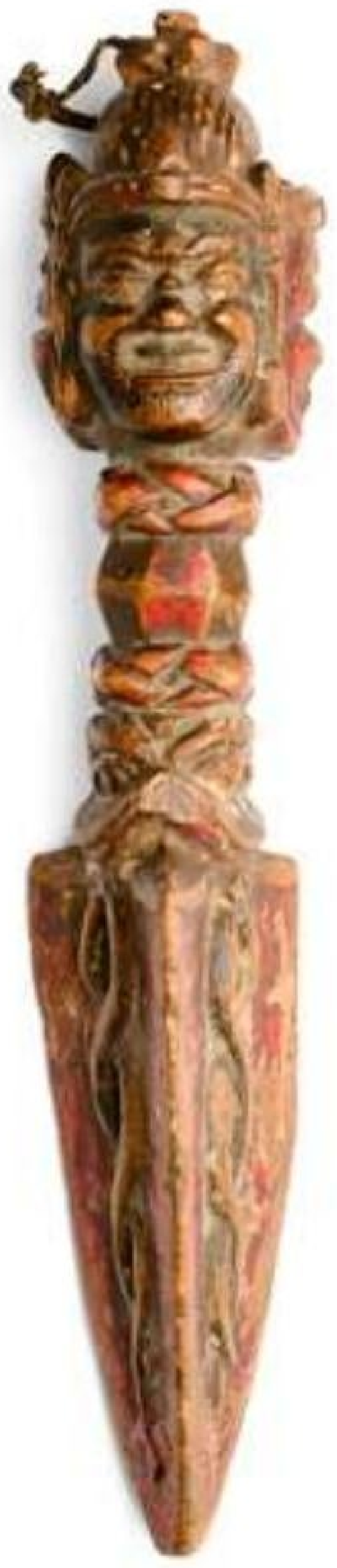


135

TWO CARVED WOOD BUDDHIST RITUAL DAGGERS (PHURBU), NEPAL, CIRCA 19TH CENTURY

each with iron tips, waisted grip and trio of heads on the terminal, coloured cloth attachments, mounted, 34, 23cm

‡ £600-800

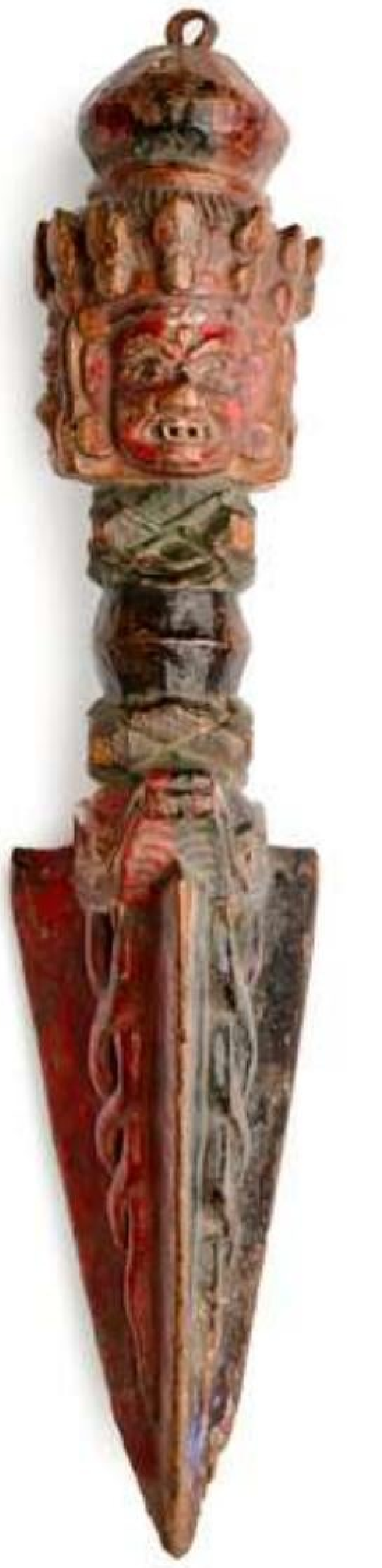


136

A CARVED AND PAINTED WOOD RITUAL DAGGER (PHURBU), TIBET, 19TH CENTURY

with faceted waisted grip, three sided 'blade' and finial in the form of three heads with grimacing faces, traces of polychrome throughout, 28cm

‡ £400-600

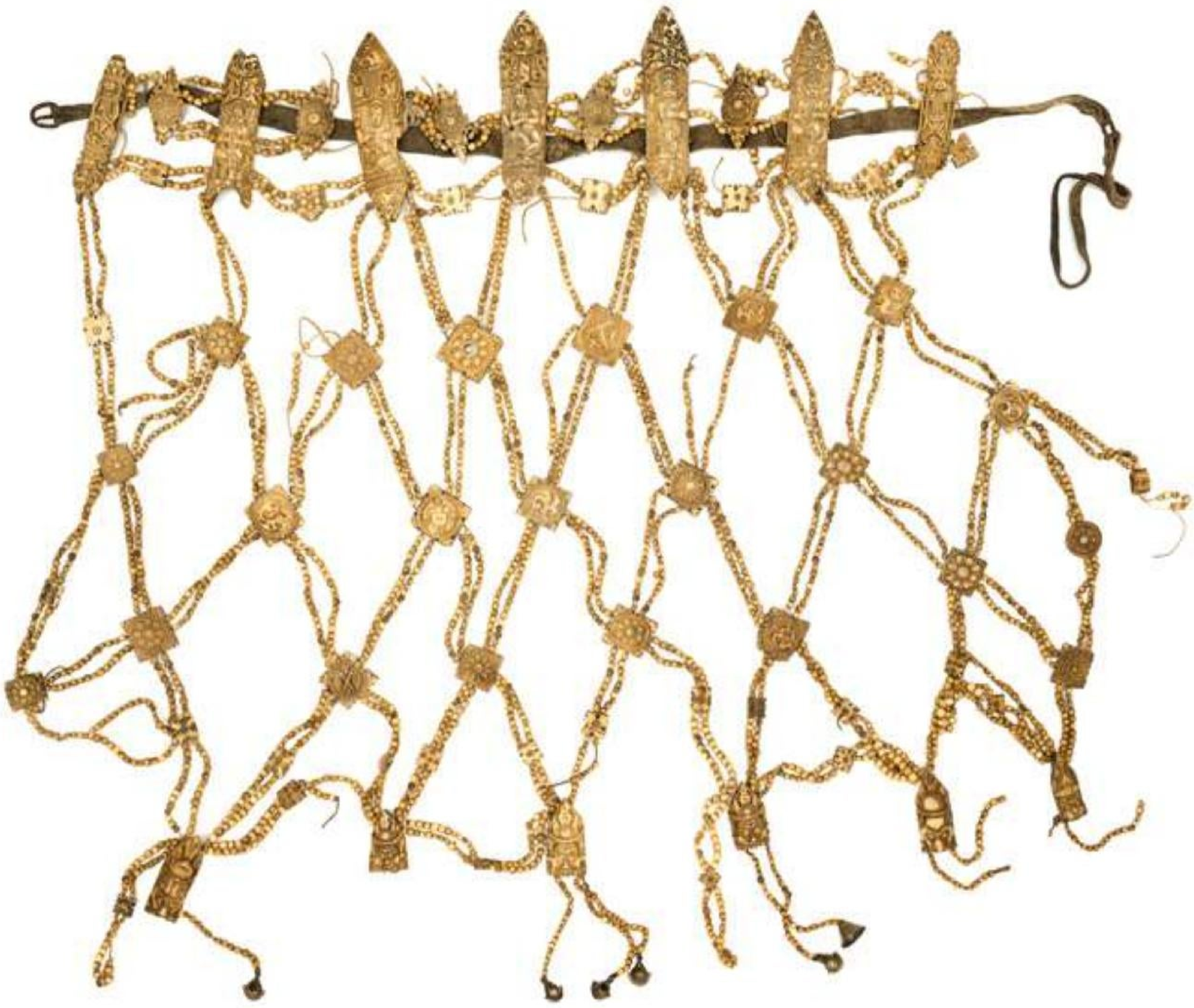


137

A CARVED AND PAINTED WOOD RITUAL DAGGER (PHURBU), TIBET, 19TH CENTURY

the three sided 'blade' with intertwined *nagas*, with ridged grip and pommel in the form of three heads of Vajrakilaya, modern stand, 31cm

¤ £200-300

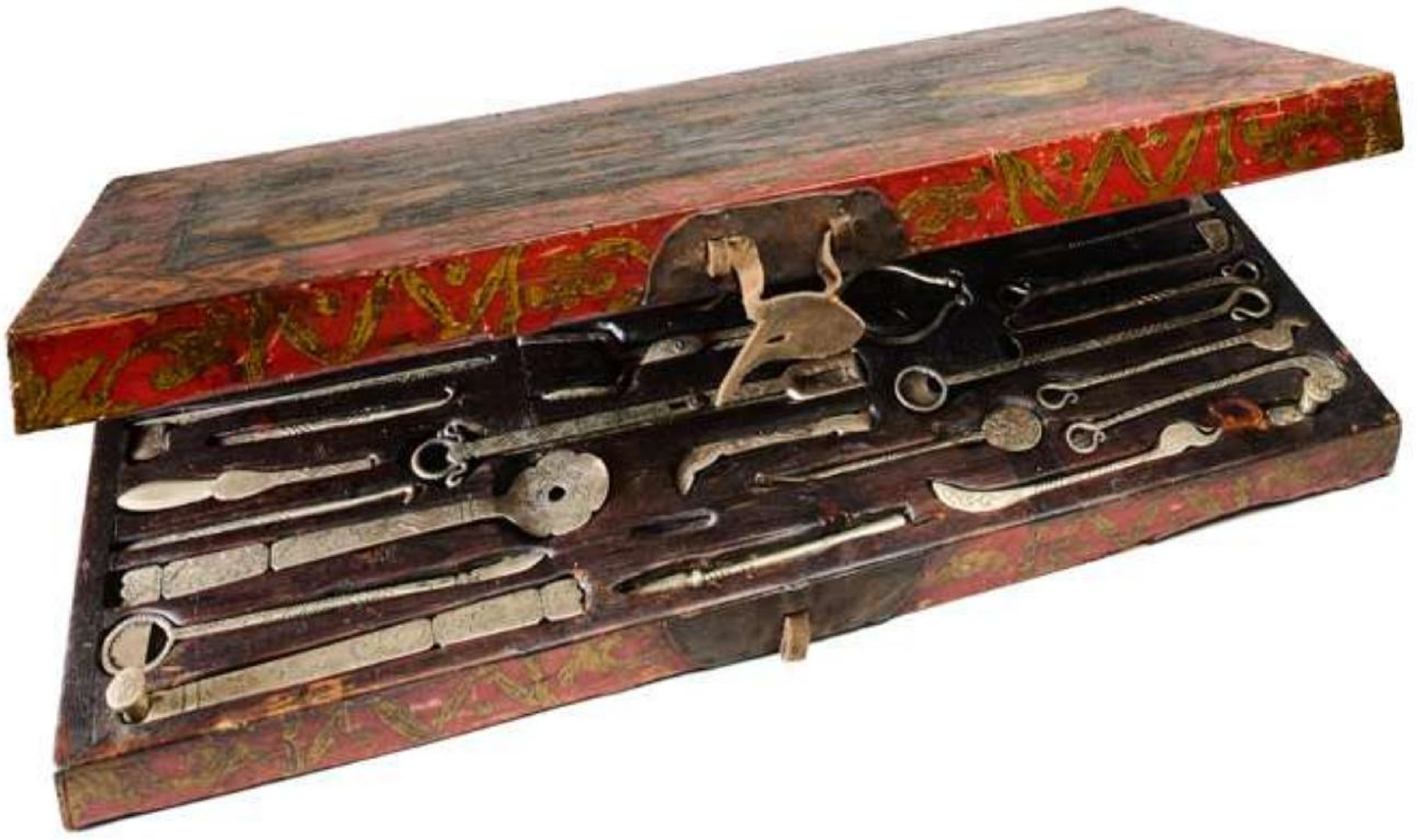


138

A NECROMANCER'S RITUAL BONE APRON, TIBET, EARLY 20TH CENTURY

composed of rows of carved and pierced plaques depicting deities, lamas and Buddhist emblems, linked with rows of strung beads in a trellis, leather strap along the top, small brass bells attached at the bottom, 70cm square approx.

¤ £500-800

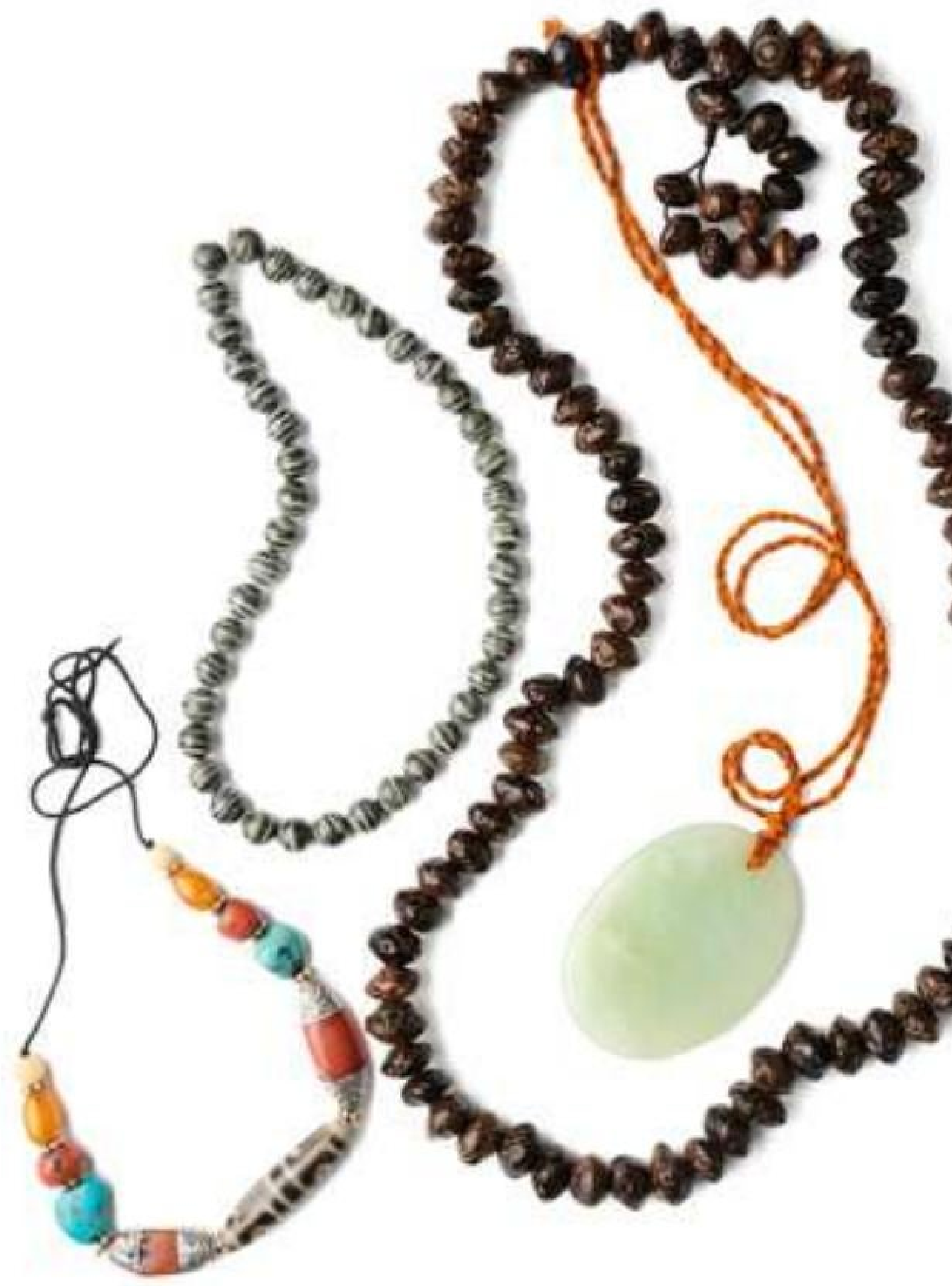


139

A SURGEON'S BOX, TIBET, 20TH CENTURY

painted wood, with leather hinge and clasp, containing various metal implements in shaped compartments, including tongs, blades and hooks, with engraved decoration, 10 x 75 x 36cm (box), 29cm and smaller (implements)

£400-600



140 ◉

THREE STRINGS OF BEADS (MALA), TIBET, CIRCA 19TH CENTURY

one of areca nuts, with oval jade pendant attached, another with white streaked grey marble beads, another with coral, turquoise, amber and silver, with central dzi bead, 4.5cm long (dzi bead, and smaller)

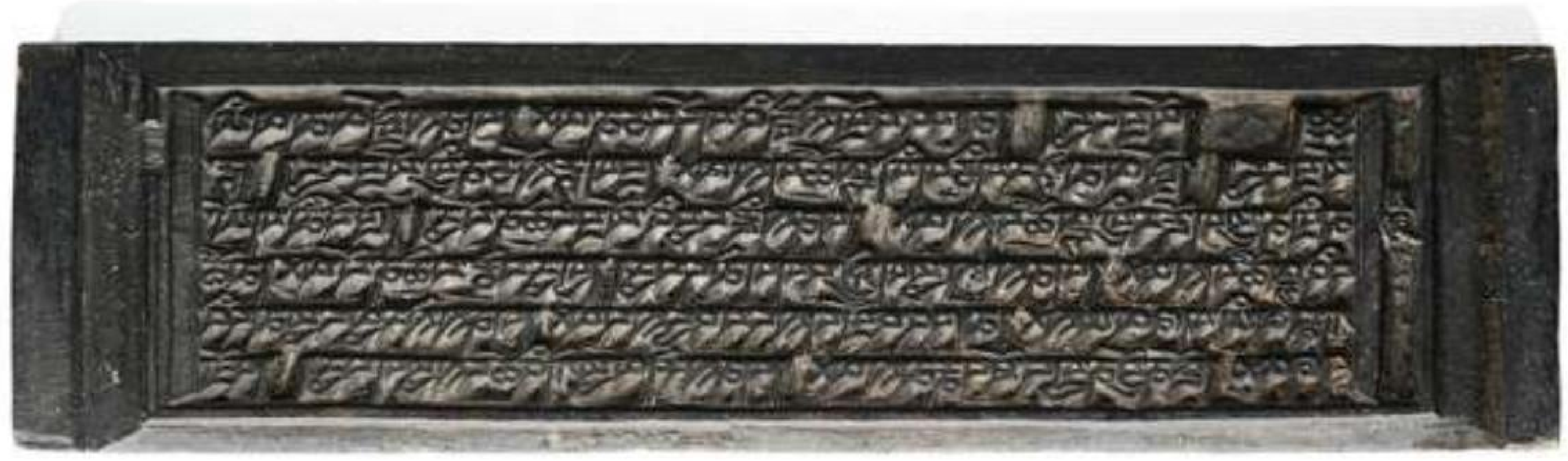
£400-600

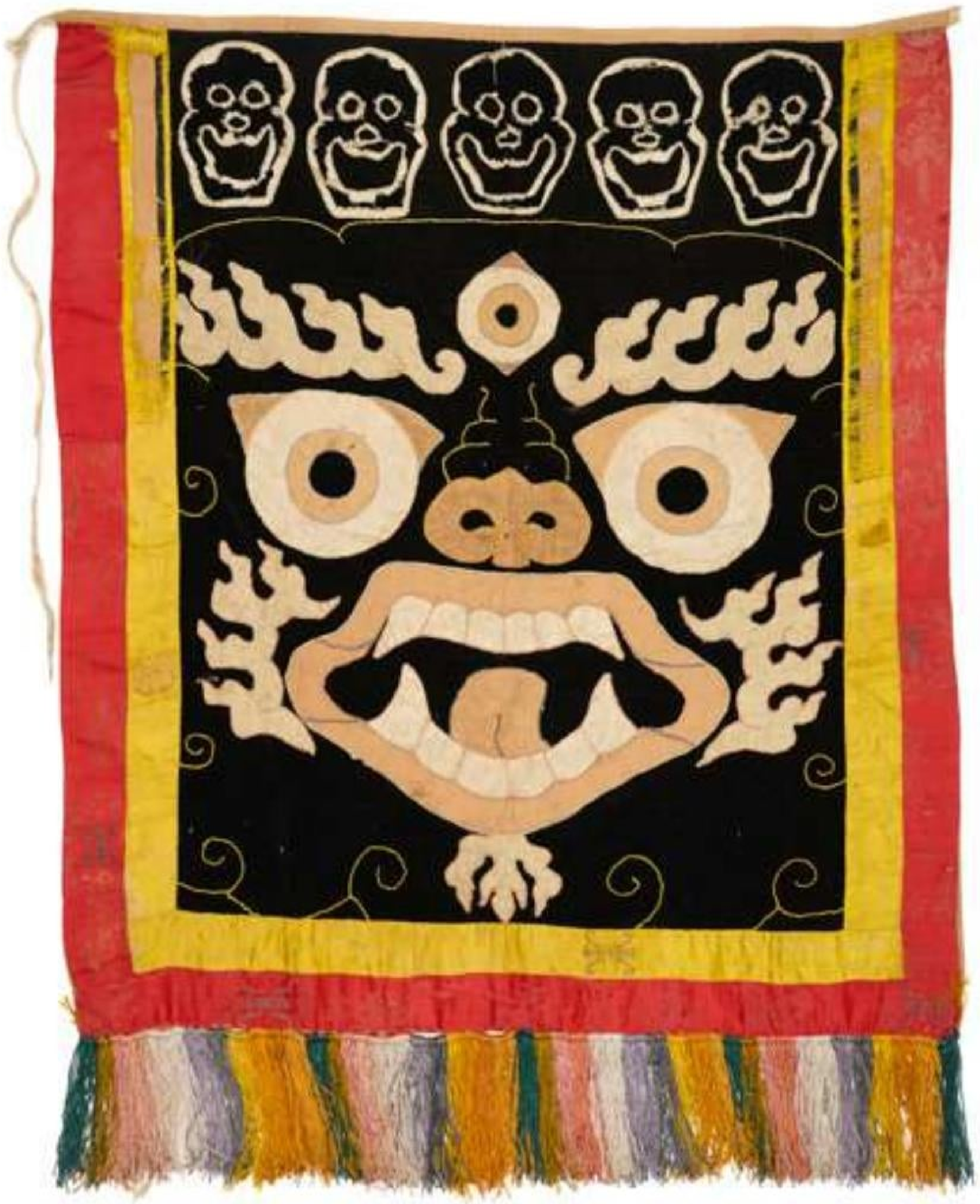
141

A CARVED WOOD PRINTING BLOCK, TIBET, CIRCA 1900

of rectangular form, painted black, each side with a panel of six lines of Tibetan script in reverse, two letters carved at one end, 7 x 27cm

£100-150





142

A SILK AND COTTON APPLIQUÉ RITUAL APRON, TIBET, CIRCA 1900

depicting a *kirtimukha* face with five skulls on the crown above, Chinese brocade borders on three sides, polychrome tassels along the bottom, leather tie, lined, 85 x 68cm

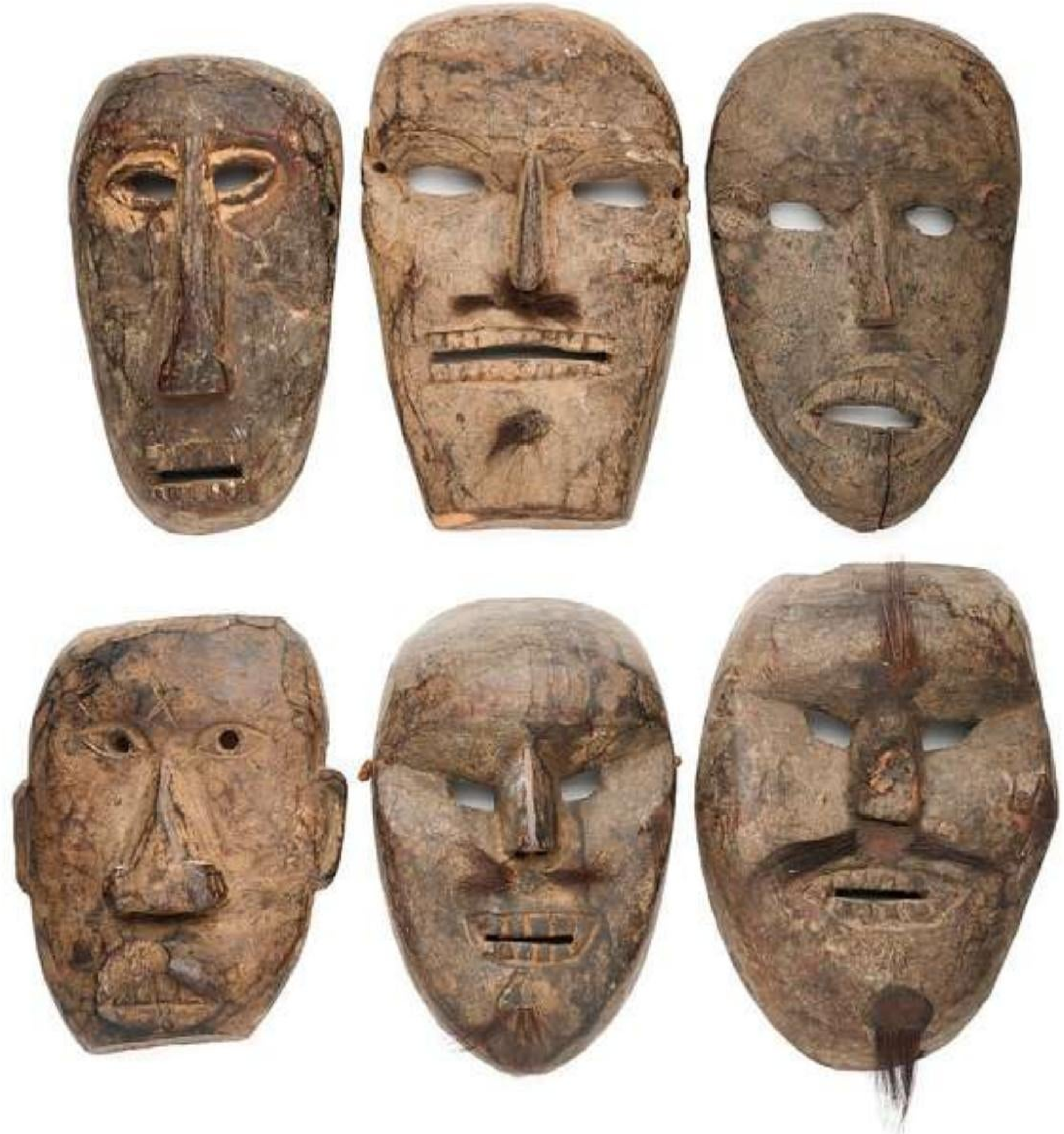
£200-300

143

SIX CARVED WOOD SHAMANIC MASKS, CENTRAL NEPAL, 19TH/20TH CENTURY

each with stylised human facial features, pierced eyes and mouth, three with animal hair to indicate moustaches and beards, together with A Copy of a Dan Mask, Ivory Coast, 26cm and smaller (7)

¤ £300-400

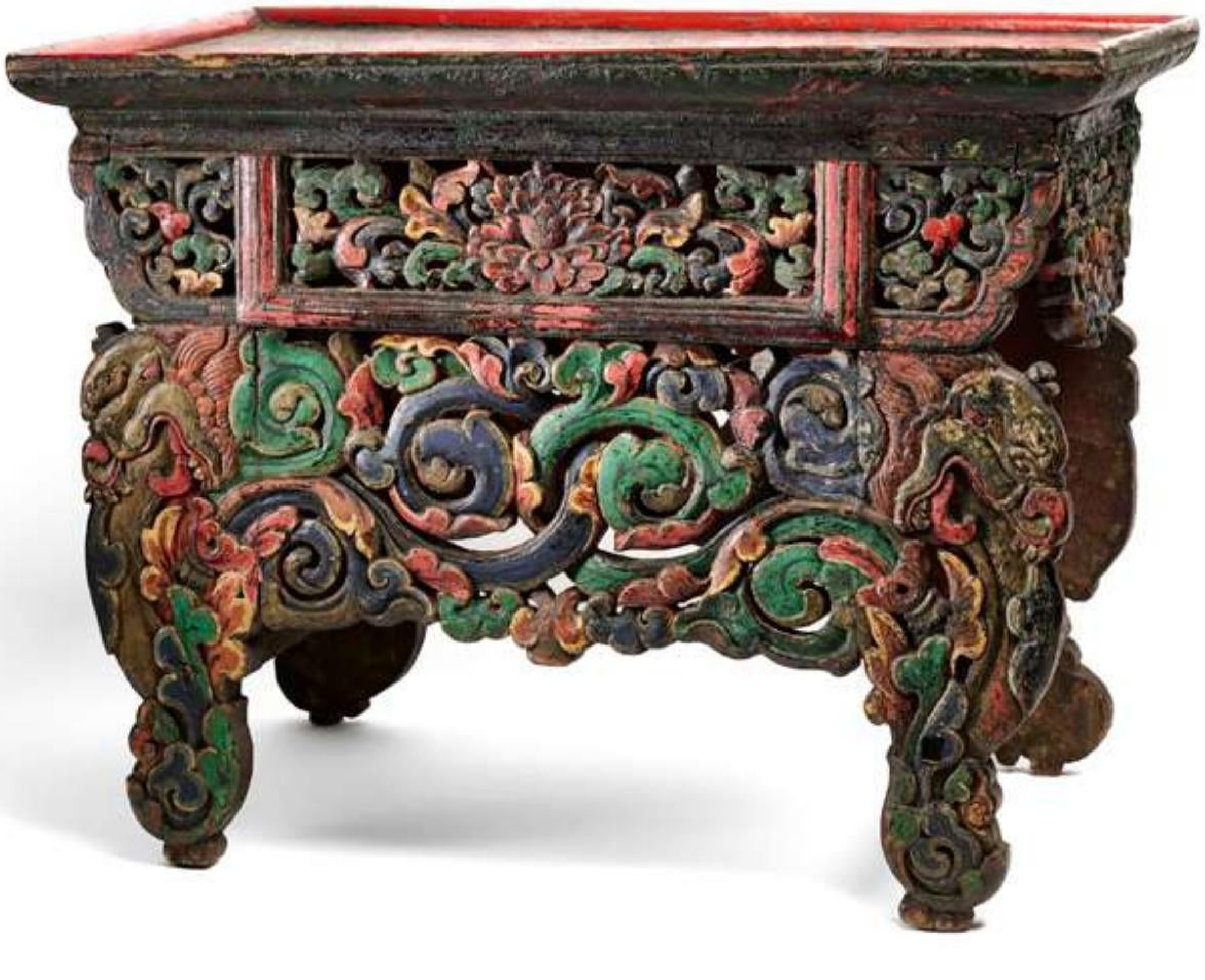


144

A CARVED AND PAINTED WOOD ALTAR TABLE, TIBET, 17TH/18TH CENTURY

the rectangular top laid with cloth, originally with painted design, on scrolling legs issuing from *makara* heads, the sides with polychrome pierced and relief carved scrolling floral designs, 42 x 55 x 31cm

¤ £300-500

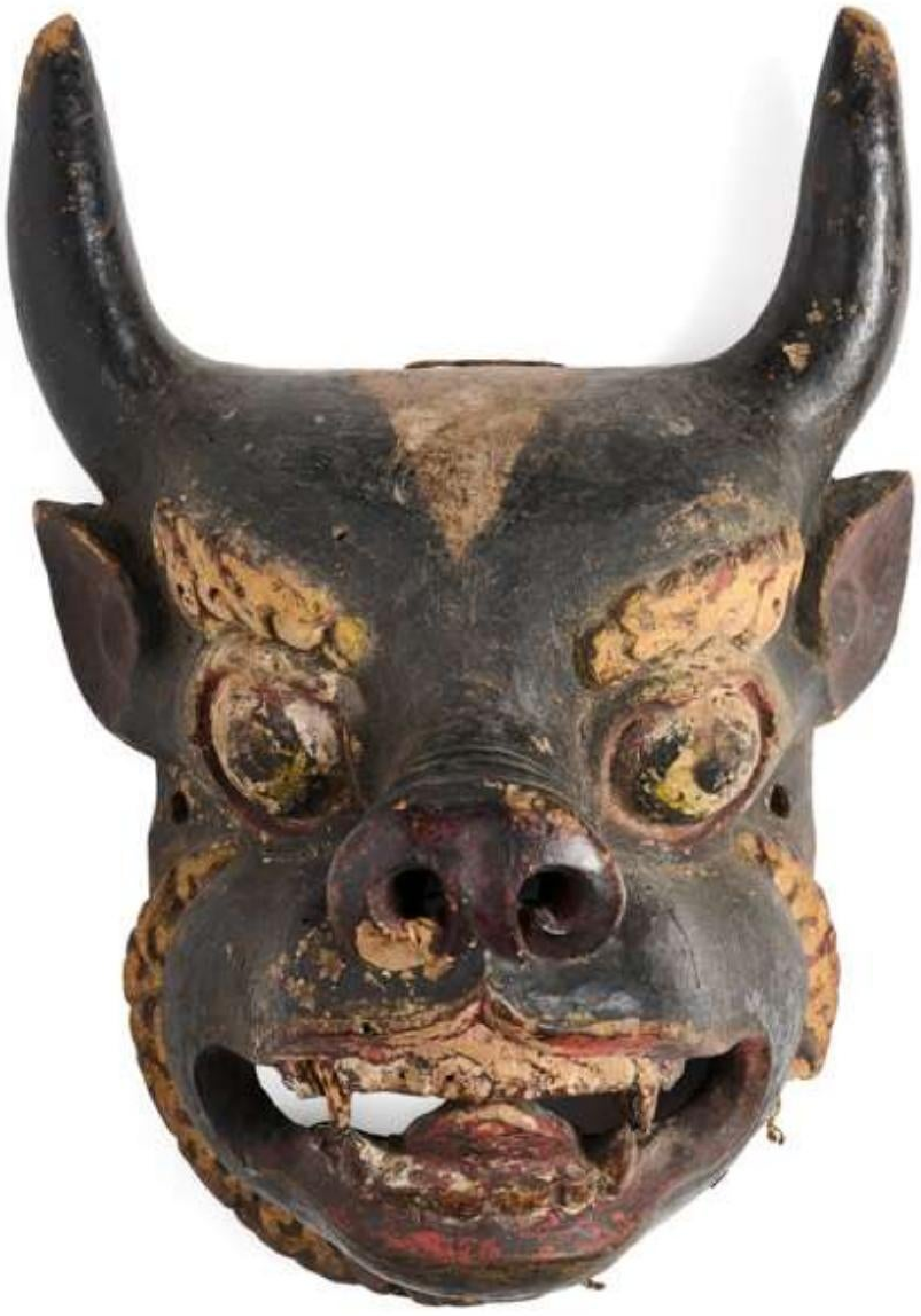


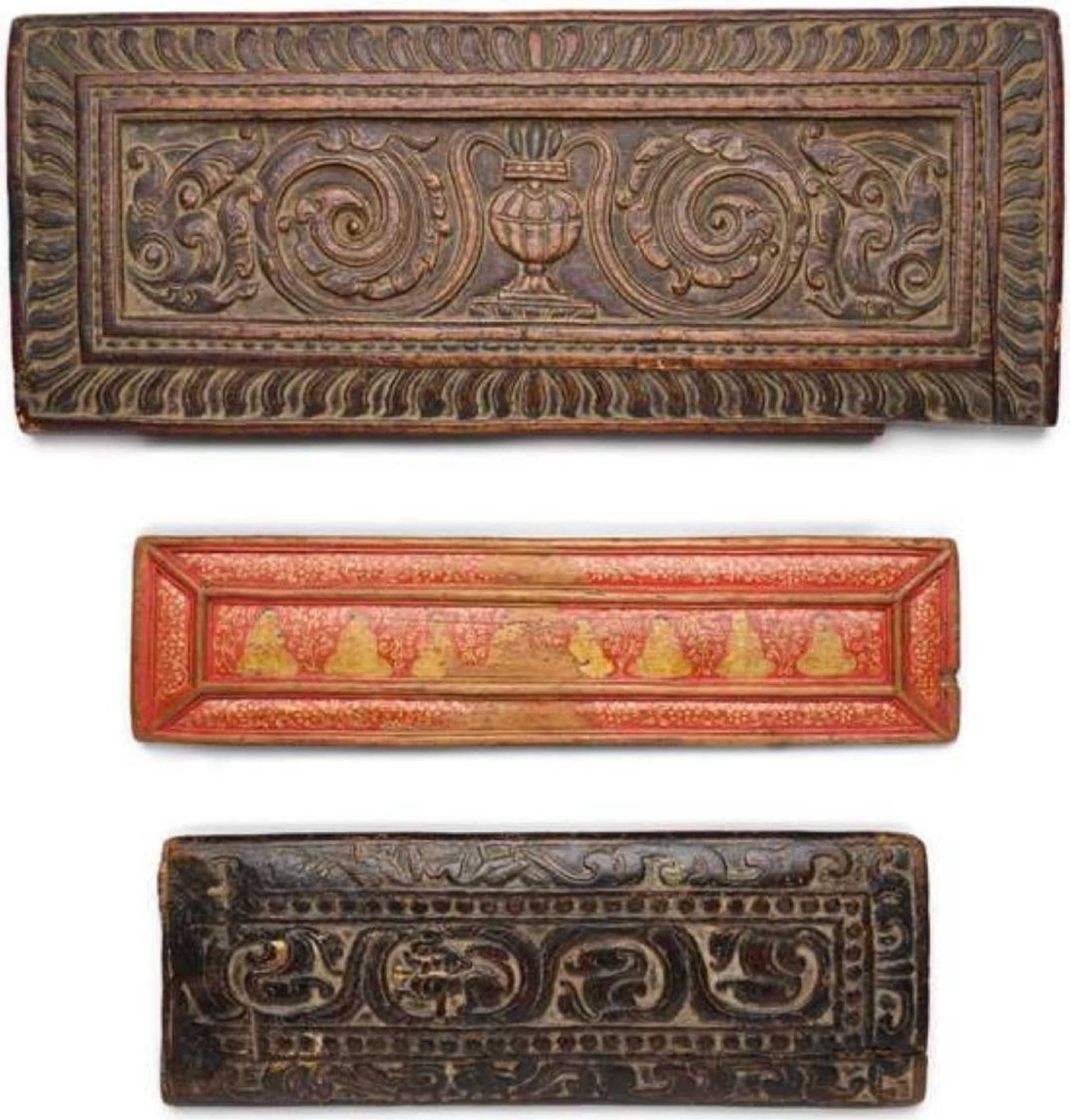
145

A CARVED AND PAINTED WOOD MASK OF VAJRABHAIRAVA, TIBET, 19TH CENTURY

with bulging eyes, flared nostrils, gaping mouth and protruding tongue, prominent horns above, 29cm

¤ £200-300



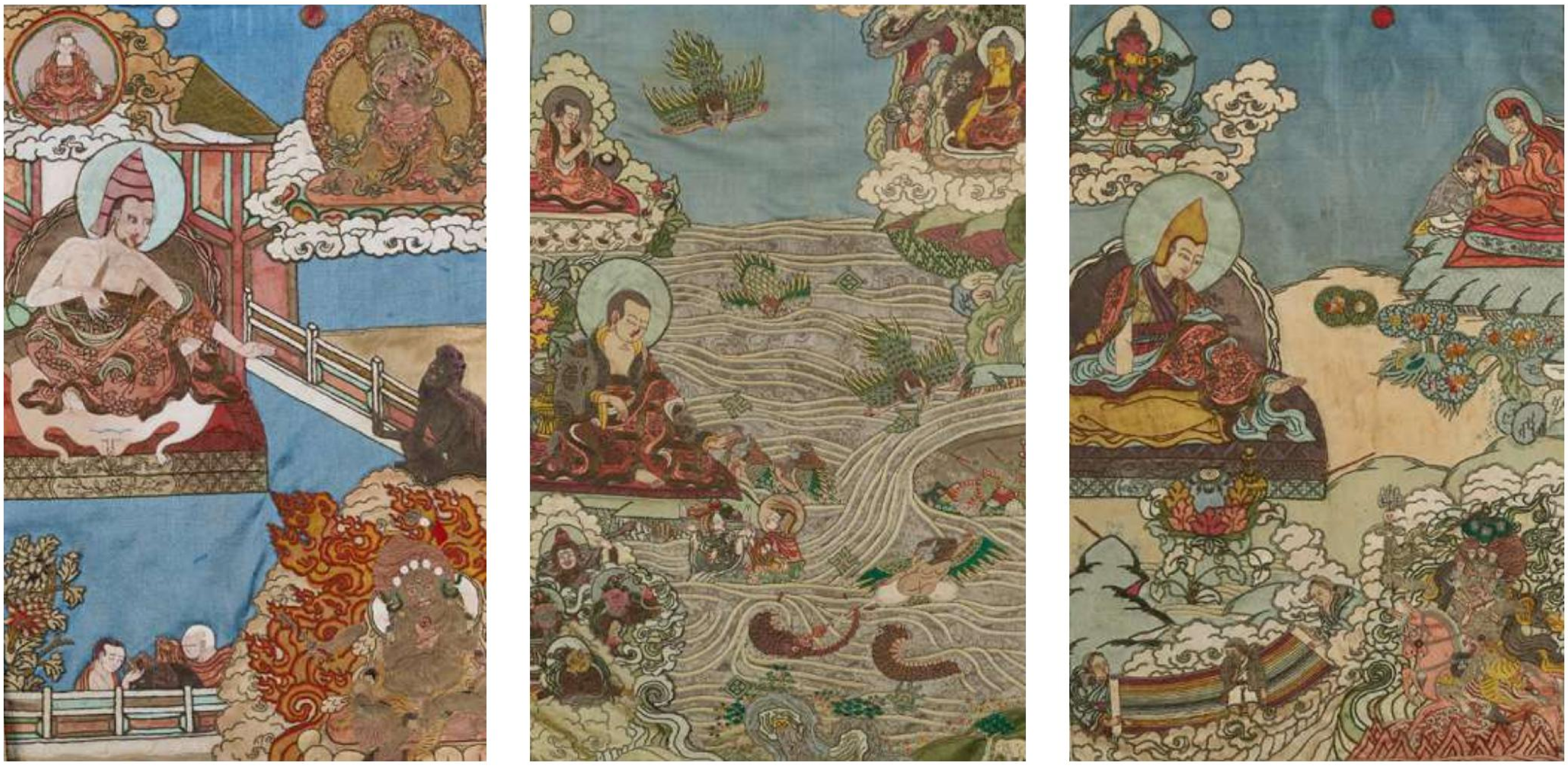


146

THREE WOOD BOOKCOVERS, TIBET, 16TH-18TH CENTURIES

each of rectangular form, the largest carved in relief with a pot overflowing with bold scrolls, another carved with a mythical lion amidst scrolls within beadwork and scroll borders, traces of gilt, the third painted in red and gold on both sides with a row of lamas, each with carved decoration at one end, 15 x 37 x 2cm and smaller

¤ £300-500



147

147

THREE EMBROIDERED THANG-KAS, TIBET, 19TH CENTURY

silk and metal thread, with Chinese brocade mounts, each depicting a lama, one on a terrace, in conversation with an ascetic, a figures including Mahakala below, Samvara in a cloud above, the second with a lama overlooking a surging river with various figures and mythical animals, the third set in a hilly landscape, with Beg-tse and weavers below, an arhat and dharmapala above, each in later European frames, 50 x 32.5cm (images); 84.5 x 60cm (frames and mounts), approx. each

¤ £500-800

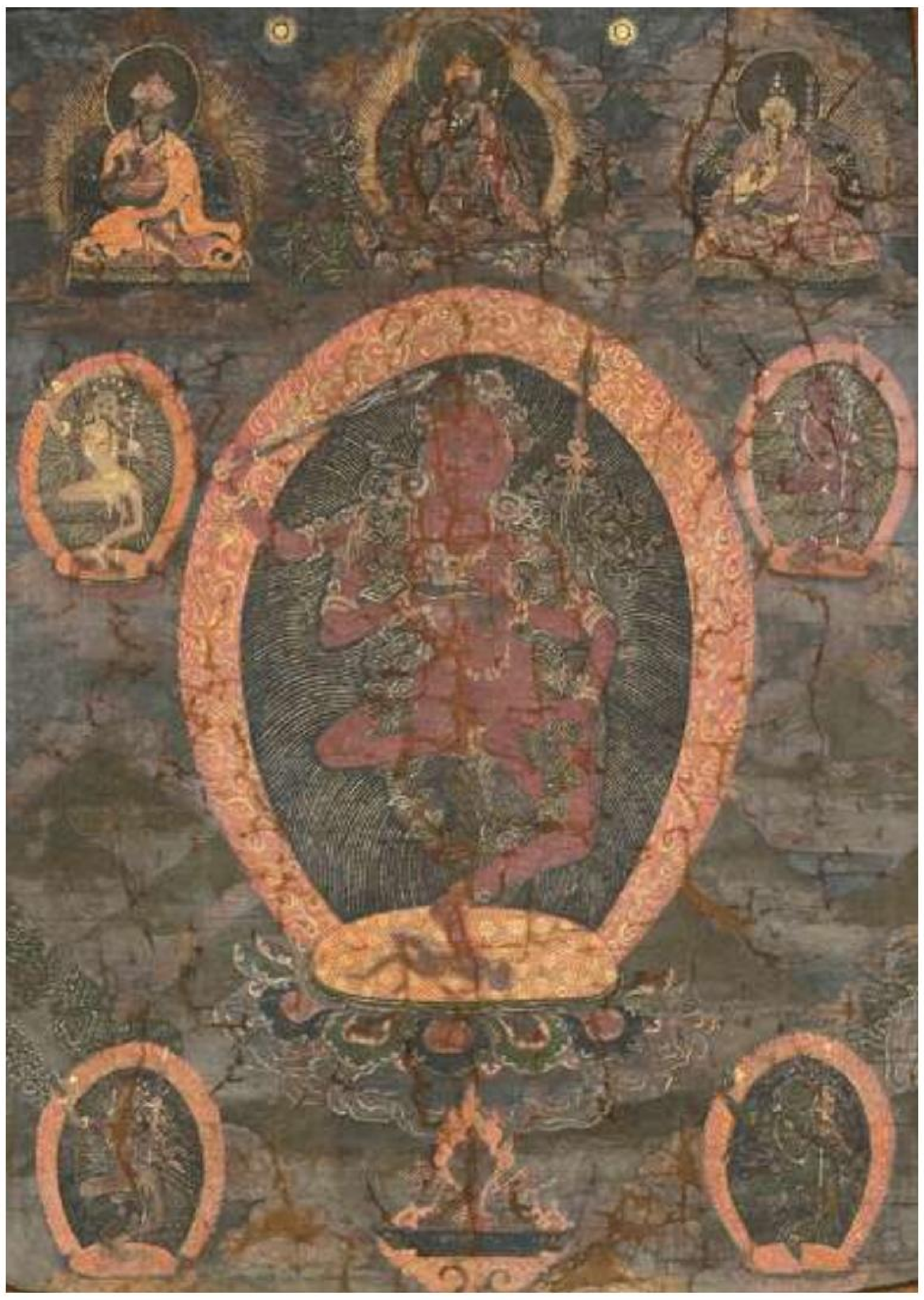
148

A THANG-KA DEPICTING VAJRAVARAHII, TIBET, 19TH CENTURY

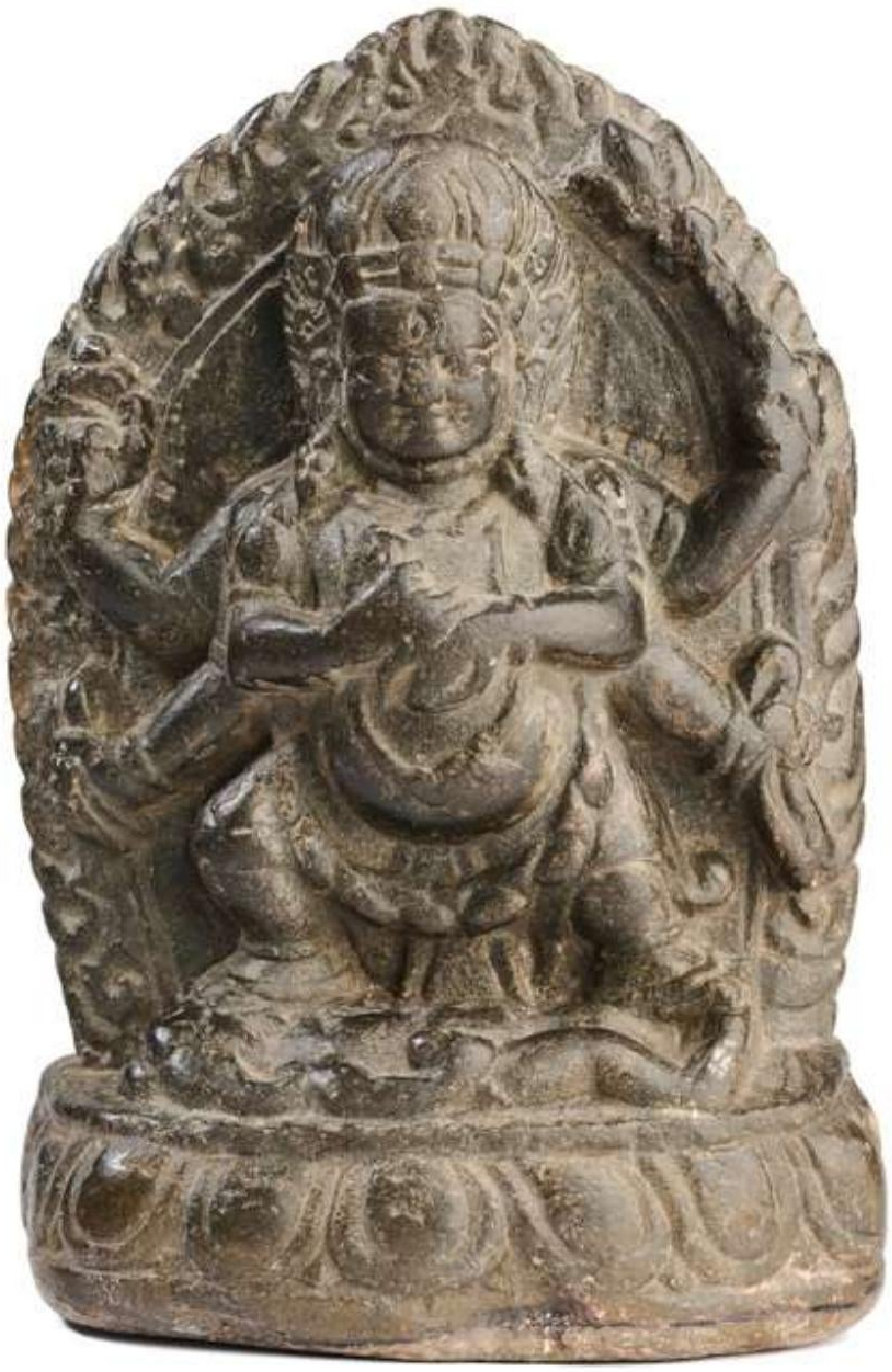
pigment with gold on cloth, Chinese brocade silk surround, the four-armed dancing figure with red skin, dancing on a prostrate corpse within a flaming aureole, holding sword, staff, leafy branch and ritual chopper, surrounded by other *dakinis,* lamas and, at the top, a figure of Padmasambhava, 52.5 x 38cm (image), 105 x 66cm including mount and wood pole

For a closely related thang-ka depicting Vajravarahi in the Rubin Museum of Art, see inv. no. C2009.18.

¤ £300-400



148



149

A SMALL GREY STONE RELIEF DEPICTING MAHAKALA, NEPAL, 16TH/17TH CENTURY

standing on a prostrate figure of Ganesha on lotus base, the six armed Buddhist deity holding *kapala* and *karttrka,* his other hands holding *damaru, mala, trisula* and *dhanus,* with skull crown, flaming hair and surrounded by a flaming aureole, 15.5cm

Provenance: The late Simon Digby (1932-2010)

Published: *Siudmak 2020,* no.15.

£600-800

150

A GREENISH GREY STONE RELIEF DEPICTING DURGA MAHISASURAMARDINI, NEPAL, 18TH/19TH CENTURY

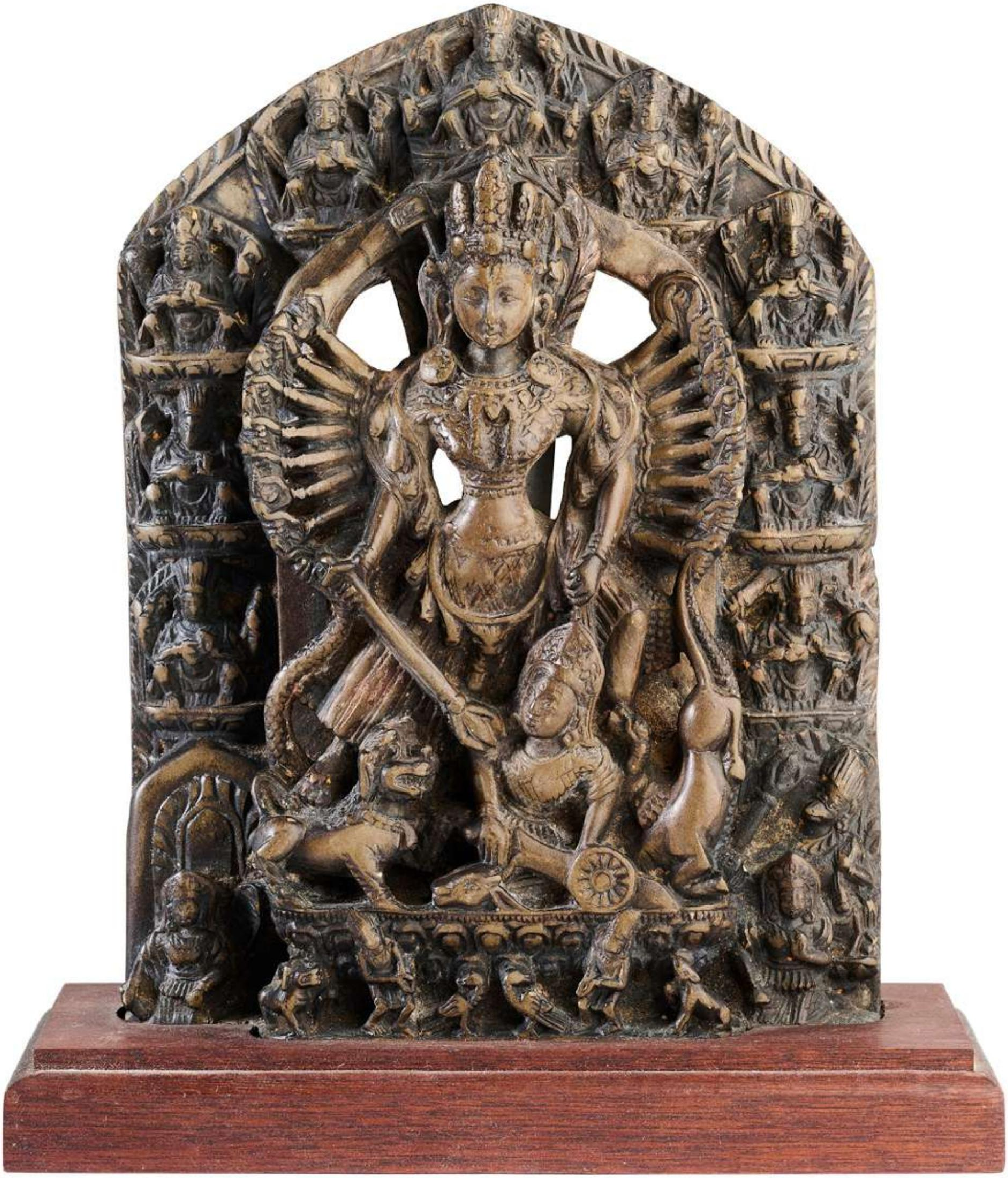
of arched form, the multi-armed goddess with her feet on her *vahana,* the lion, and the decapitated body of the buffalo while she holds the demon which emerges from its body by the hair and stabbing him with her trident, wearing five-leaf crown and large disc earrings, the surrounding aureole with nine figures of the *navadurgas,* mounted, 21cm

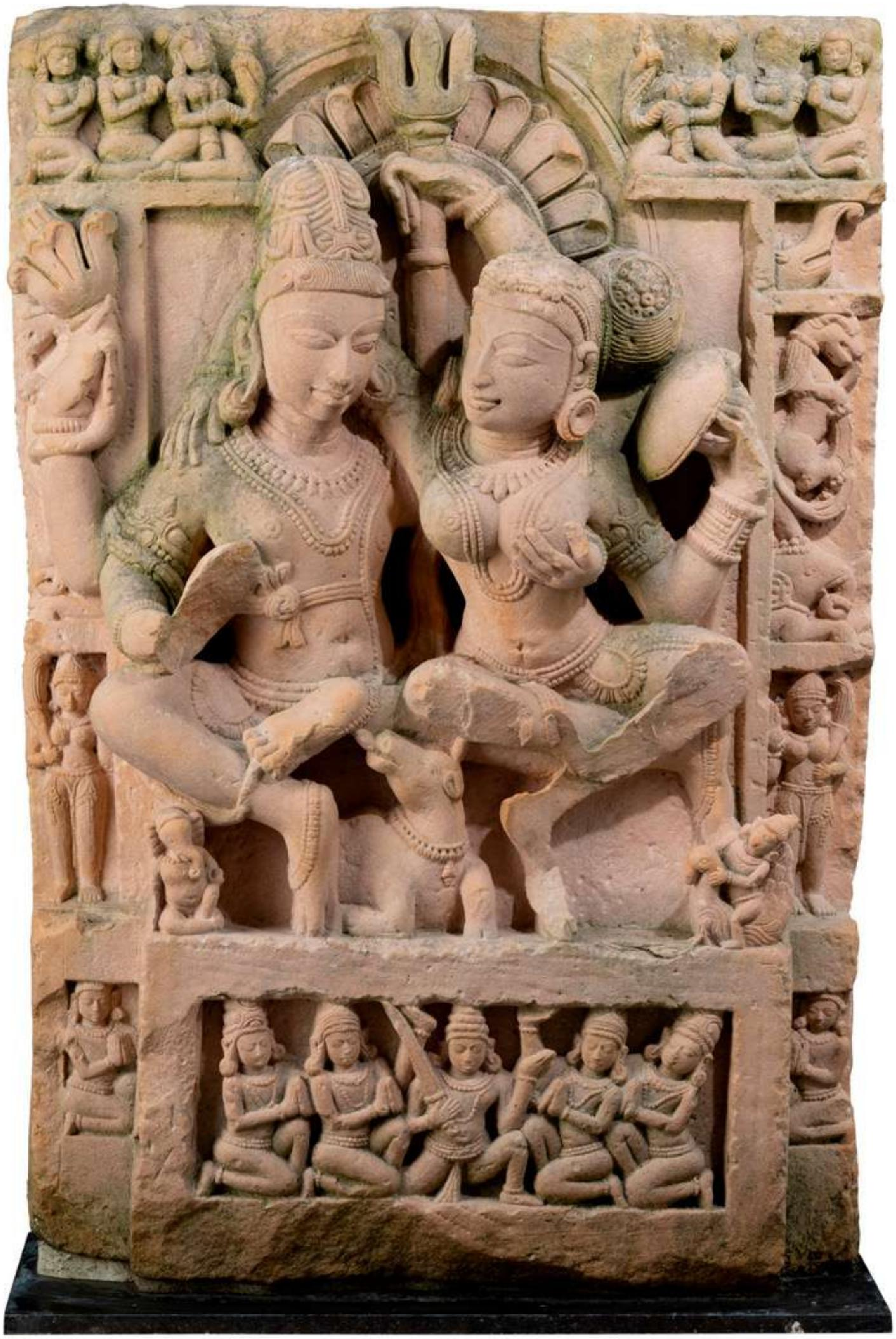
Provenance: The late Simon Digby (1932-2010)

Published: *Siudmak 2020,* no.7.

In his catalogue, Siudmak notes that this piece bears a close affinity with a larger sculpture *in situ* in Patan, Nepal which he suggests may be the prototype for this smaller, portable version. See *Nagar 1988,* pl.76.

£1,500-2,500





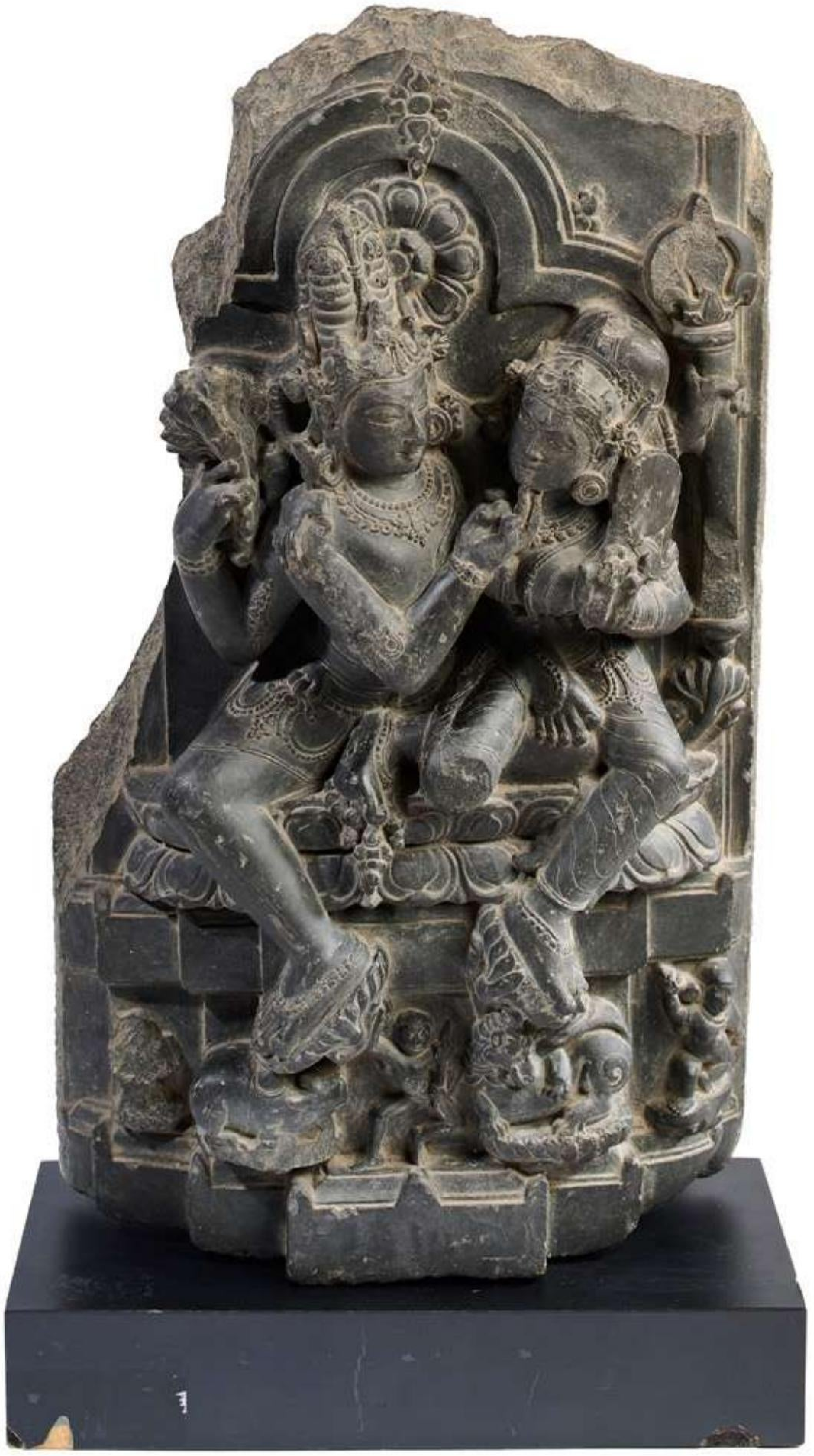
151

A BUFF SANDSTONE RELIEF PANEL DEPICTING UMAMAHESVARA, CENTRAL INDIA, 11TH/12TH CENTURY

of rectangular form, depicting the four-armed Hindu deity holding his consort, Parvati, who sits beside him, his other hands holding lotus, trident and in *abhaya mudra,* his *vahana* Nandi below, along with the couple's sons, Ganesha and Skanda, surrounded by devotees above and below, mounted, 84 x 57 x 19cm

Provenance: From the collection of the late A. J. (John) Lippitt (1928-2019). Acquired Gordon Reece Gallery, London, 1st August 2001. Previously in a British private collection. (A copy of a note from the gallery referring to Lippitt's purchase is included with this lot)

£6,000-8,000



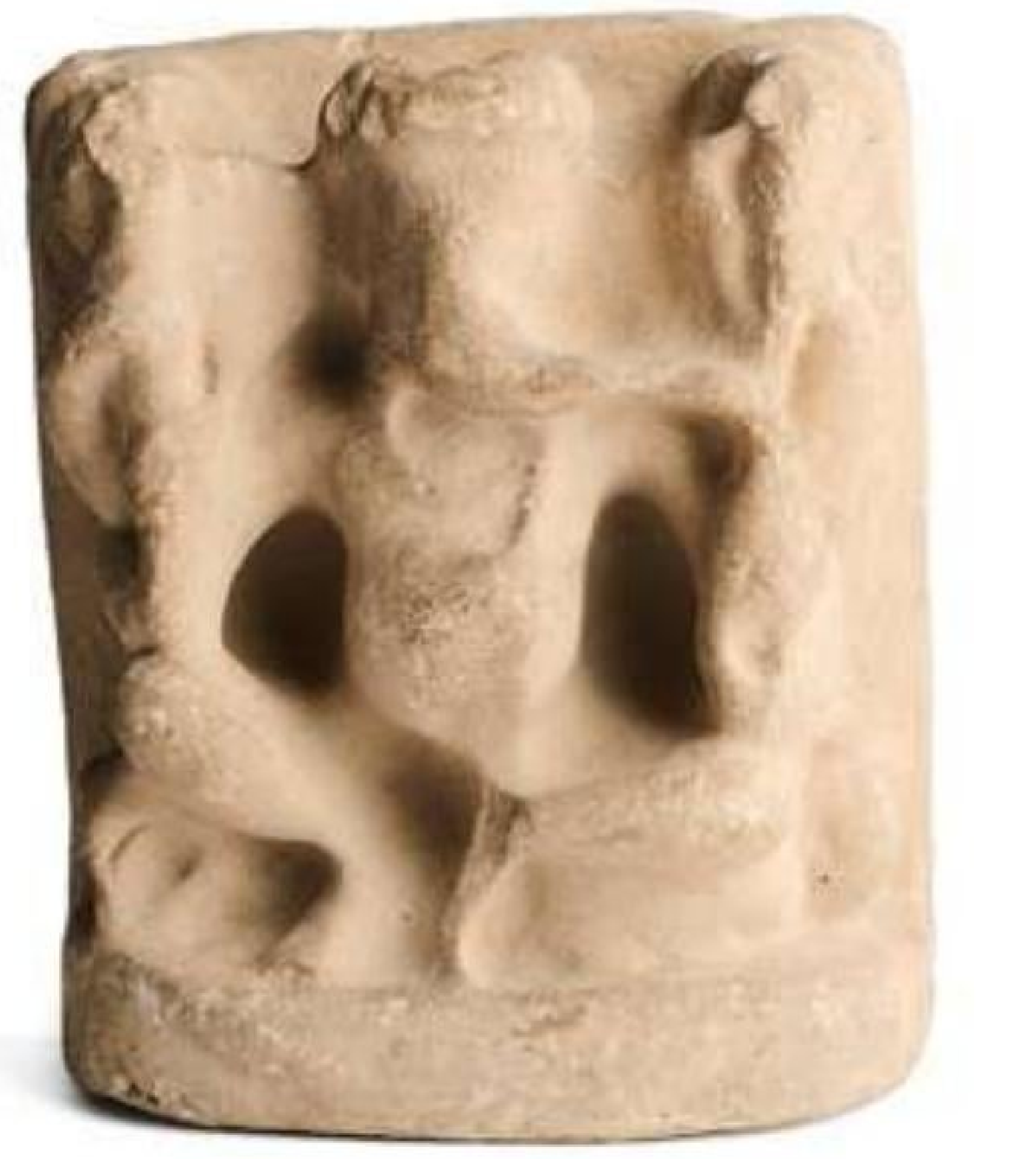
152

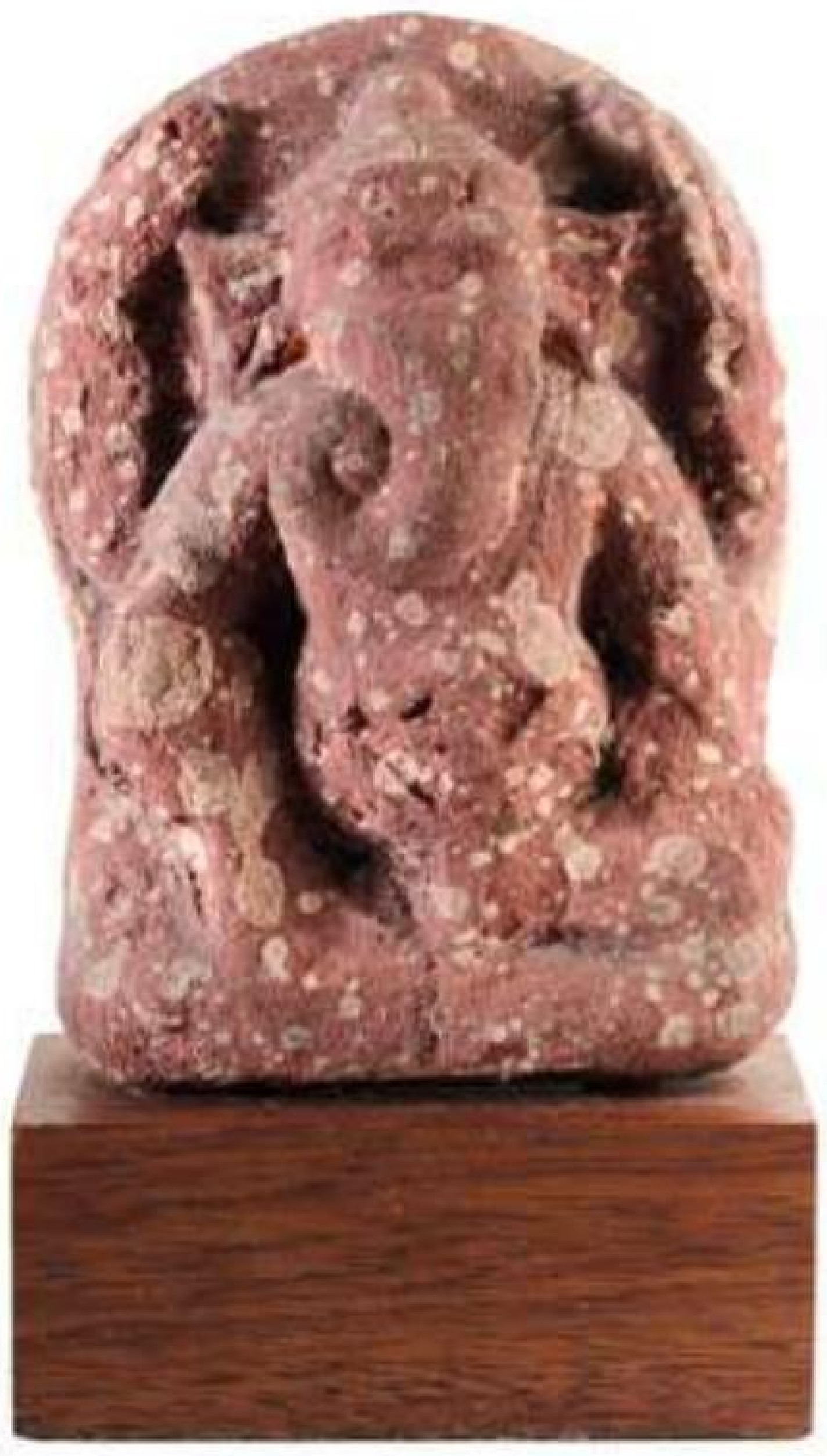
A GREY STONE FRAGMENTARY STELE DEPICTING UMAMAHESVARA, PALA, EASTERN INDIA, CIRCA 11TH CENTURY

Siva and Parvati seated together on a double lotus throne under and lobed arch with central lotus halo, diminutive figures of their *vahanas,* Nandi and a lion, below with a figure of a *rishi* in the middle, the god caressing his consort's chin while she holds a mirror, both with elaborate headdresses, mounted, 63cm high

Provenance: Private collection USA 1985-2002. Acquired by the vendor from a subsequent owner in 2016

‡ £8,000-12,000





153

A SMALL BUFF SANDSTONE RELIEF DEPICTING GANESHA, NORTHERN INDIA, CIRCA 10TH/11TH CENTURY

the four-armed, elephant headed deity seated in *rajalilasana,* holding his attributes, including a bowl of sweets in his lower left hand, which he reaches for with his trunk, 14cm high

Provenance: acquired Christie's Rome in the 1980s. Formerly in an Italian private collection

£300-400

154

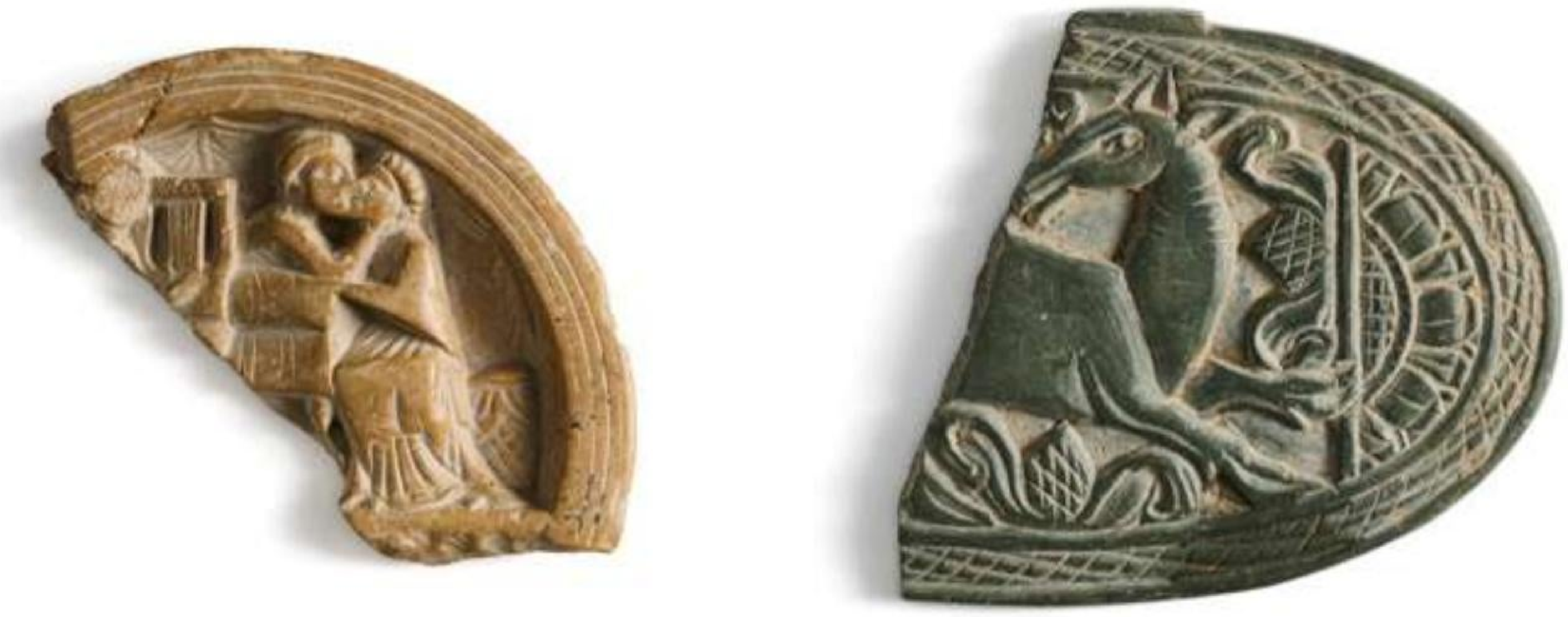
A MOTTLED PINK SANDSTONE RELIEF DEPICTING GANESHA, NORTHERN INDIA, CIRCA 8TH CENTURY

seated in *rajalilasana,* with flared ears and scrolling trunk, mounted, 15cm high

Provenance: The late Simon Digby (1932-2010)

Published: *Siudmak 2020,* no.3.

£250-350



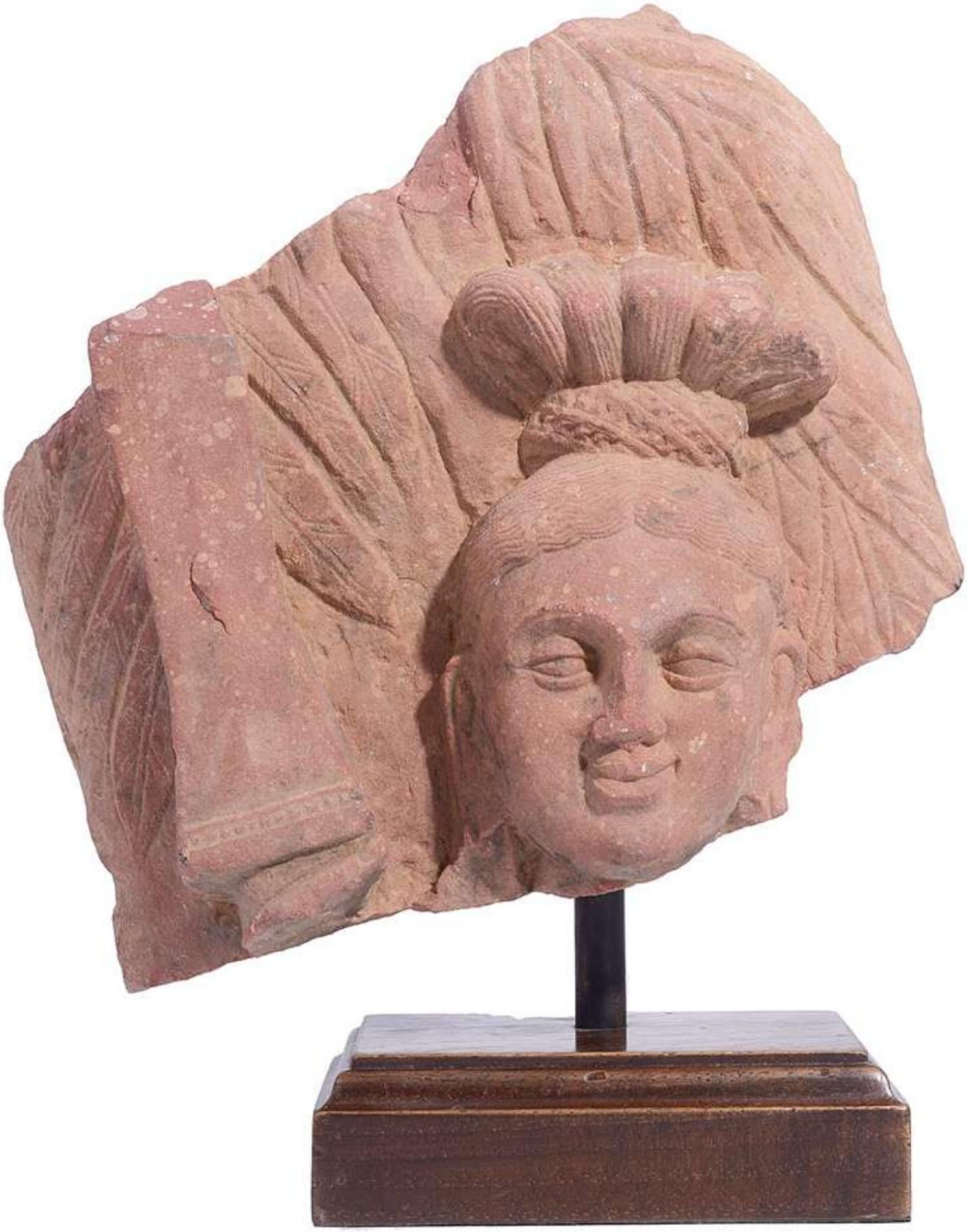
155

TWO CARVED STONE FRAGMENTS, GANDHARA, NORTH-WESTERN PAKISTAN, 1ST CENTURY B.C./ 1ST CENTURY A.D.

comprising a green chlorite box lid, of oval form, carved in relief with a deer, and steatite fragment of a dish, of circular form the relief depicting a pair of lovers with a musician, 10cm, 9cm long

For a group of related small dishes formerly in the Eilenberg Collection, see *Lerner & Kossak 1991,* p.60-66.

£250-350



156

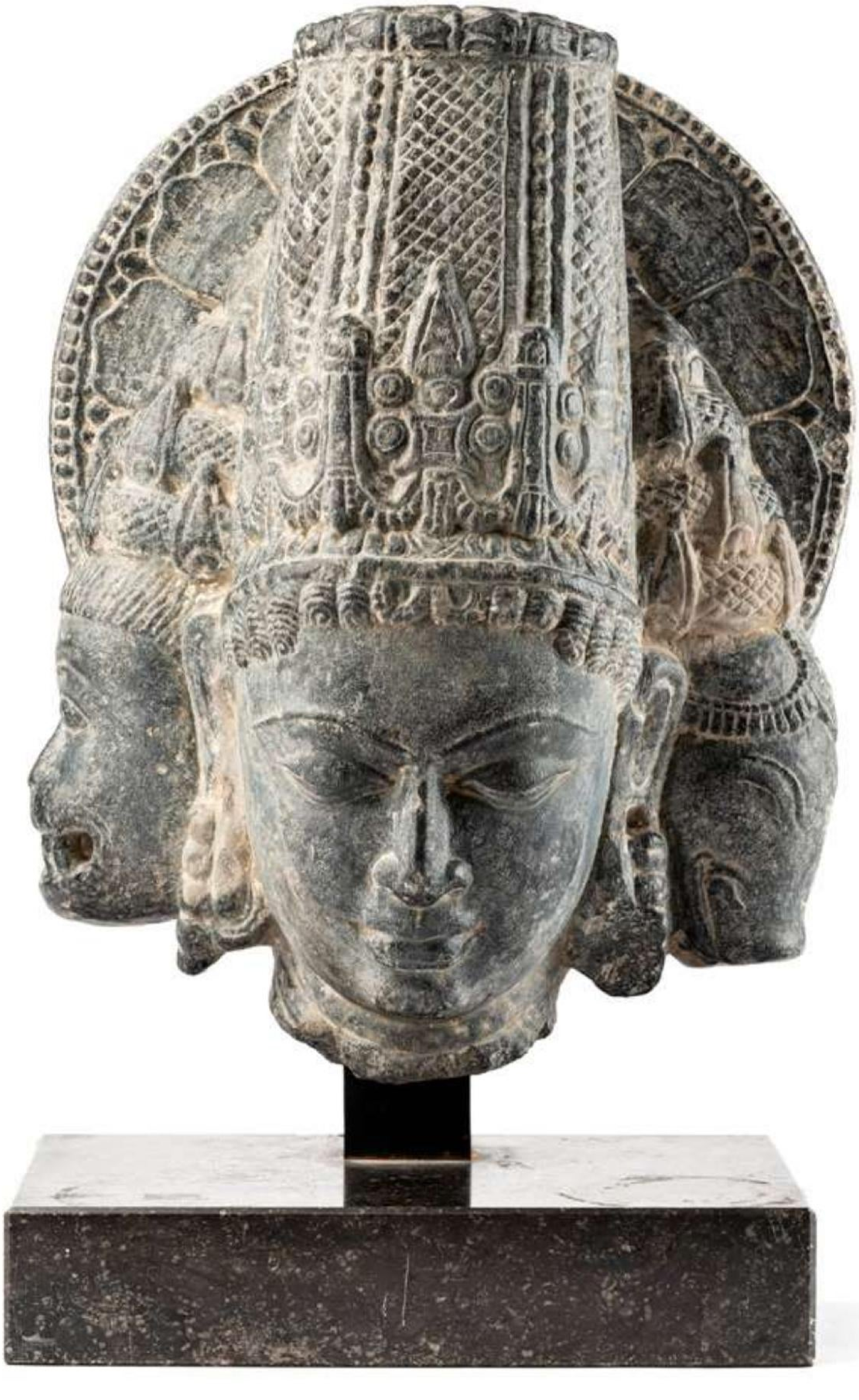
A KUSHAN MOTTLED PINK SANDSTONE RELIEF FRAGMENT, MATHURA, INDIA, 2ND/3RD CENTURY A.D.

carved in relief, probably from a railing pillar, depicting the head of a *salabhanjika*, holding a *khadga* in her right hand, leafy branches behind, her hair gathered in an elaborate five-fold bun, mounted, 21cm high

Provenance: Acquired Timeline Auctions, London, June 2014, lot 774. Offered in these rooms, 21 November 2018, lot 222

This fragment relates to the well-known series of Kushan railing pillars from the Mathura region, examples of which can be found in several museums both in India and the West. While the majority of these celestial maidens are depicted simply stretching out or holding a mirror, examples holding a sword are more unusual. This may relate to the 'sword dance' referred to in early texts in which foreign girls would perform. See *Codrington 1947*, pl.54 for a *salabhanjika* holding up a similar sword in the National Museum, New Delhi. See also *Asthana 1999*, pls. 103 & 105.

£1,200-1,800



157

A GREY STONE HEAD OF VAIKUNTHA VISHNU, RAJASTHAN OR GUJARAT, 11TH/12TH CENTURY

with tall tapering faceted headdress, the main head of Vishnu flanked by heads of a boar and a monkey, a lotus halo at the back, 41cm high

Provenance: From the collection of the late A.J. (John) Lippitt (1928-2019), Hampshire. Acquired Gordon Reece Gallery, London, 2 December 1999 (a copy of the invoice is sold with this lot). Previously private collection, Belgium

This form of Vishnu is also called *Chaturmurti* "four-faced", the fourth head facing to the back and not visible here, with the heads of a lion (here more like a monkey) and a boar, representing the Narasimha and Varaha aspects of the god. For another depiction of Vaikuntha Vishnu, in marble, in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum of Western India), see *Desai 2002*, no.32, p.42.

£6,000-8,000

158

A MOTTLED PINK SANDSTONE FRAGMENT DEPICTING THE MATRIKA SHASHTHI, MATHURA, INDIA, 2ND/3RD CENTURY

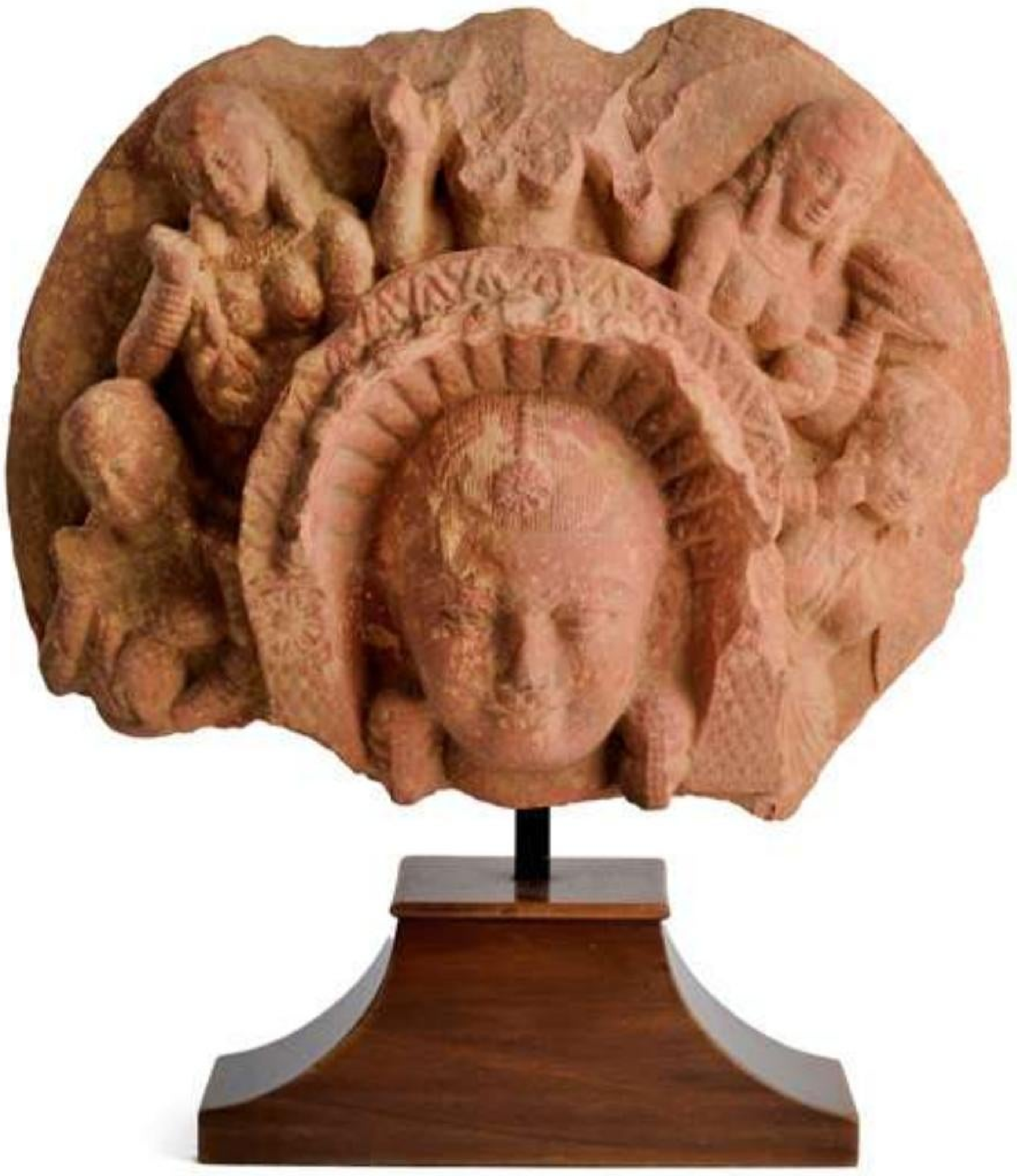
her head with earrings and a flower emblem in her hair, framed by an arched canopy fringed with five female figures, mounted, 28 x 36 x 11cm

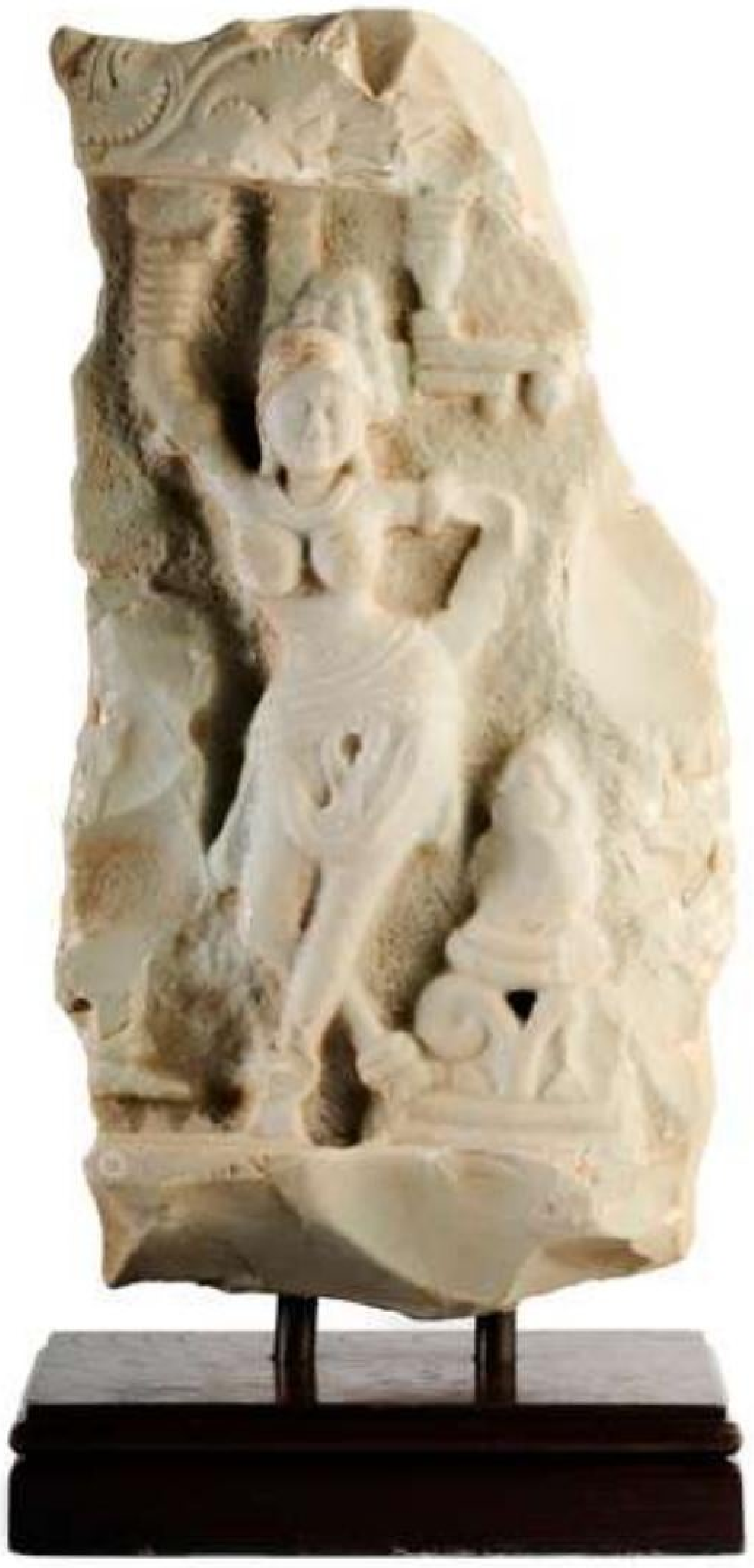
Provenance: Private collection, USA 1985-2000

Published: *Siudmak 2017,* no.5.

Sashthi, 'the sixth', is a goddess thought to have originated in Bengal. She is particularly associated with children and is worshipped by women wanting to conceive. She is often depicted with six heads. Joshi (*1986*, p.11) noted that eleven figures of this iconography were recorded as being found in Mathura, including two kept in the Indian Art Museum (now the Asian Art Museum), Berlin. The most impressive example to survive, albeit fragmentary, is the sculpture in the Mathura Museum that Vogel (*1930* pl. 40) incorrectly identified as Queen of the Nagas.

£1,000-1,500





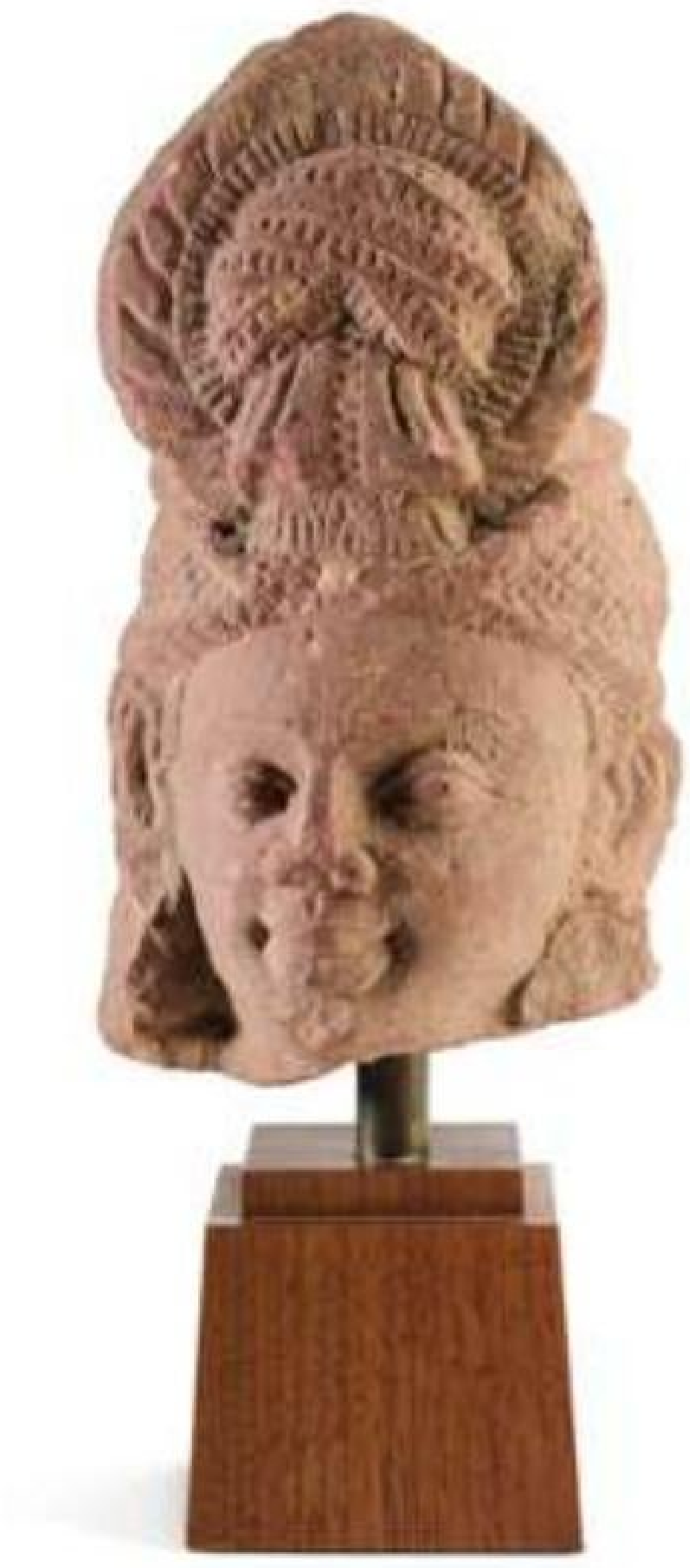
159

A LIMESTONE FRAGMENT PROBABLY DEPICTING THE BIRTH OF BUDDHA, EASTERN DECCAN, 1ST/2ND CENTURY A.D.

Queen Maya standing in *tribhanga,* with her right arm raised, her left on her hip, mounted, 31 x 16 x 5.5cm

For a more complete version of this scene from Amaravati in the British Museum, see inv. no. 1880,0709.44.

£2,000-3,000



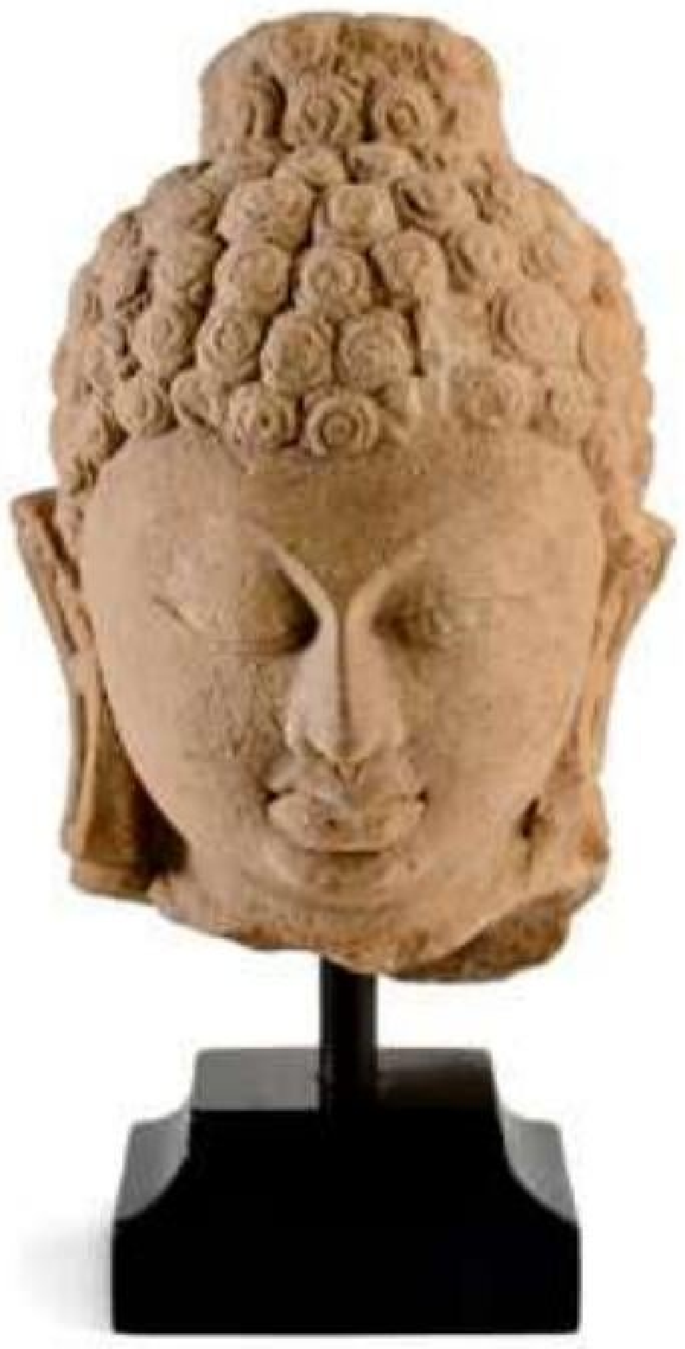
160

A KUSHAN PINK SANDSTONE DOUBLE SIDED HEAD, MATHURA, NORTHERN INDIA, 2ND/3RD CENTURY A.D.

the adorsed faces each with smiling expression, slightly turned to the side, wearing tall elaborate turban, mounted, 17cm

Provenance: Spink and Son, c.1997. Private collection, Japan until 2017

£1,200-1,500



161

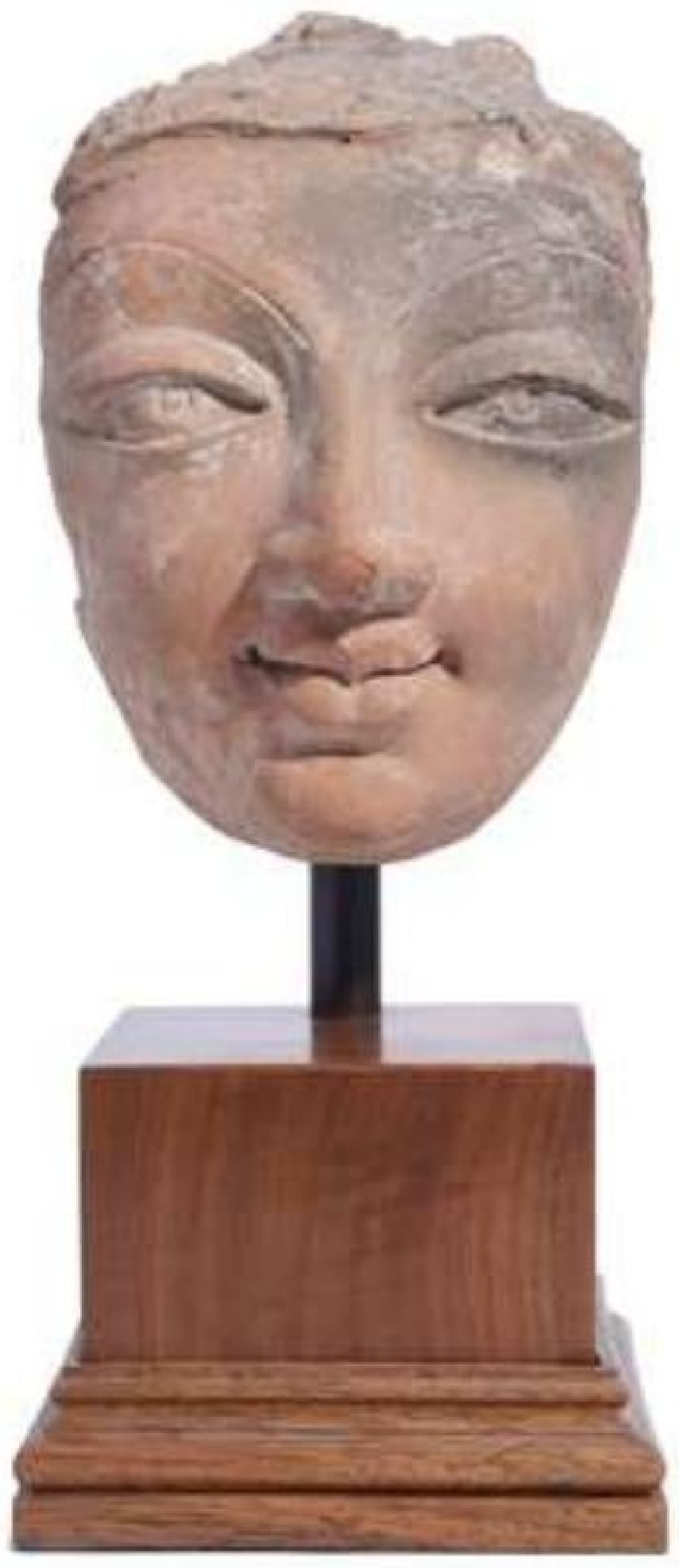
A BUFF SANDSTONE HEAD OF BUDDHA OR A JINA, POST-GUPTA, CENTRAL INDIA, CIRCA 8TH CENTURY

from a relief or stele, with tightly curled hair, elongated earlobes, almond-shaped eyes and protruding lower lip, mounted 16cm high

Provenance: Private Collection, Japan, before 2010

Published: *Siudmak 2016,* no.29.

£1,000-1,500



162

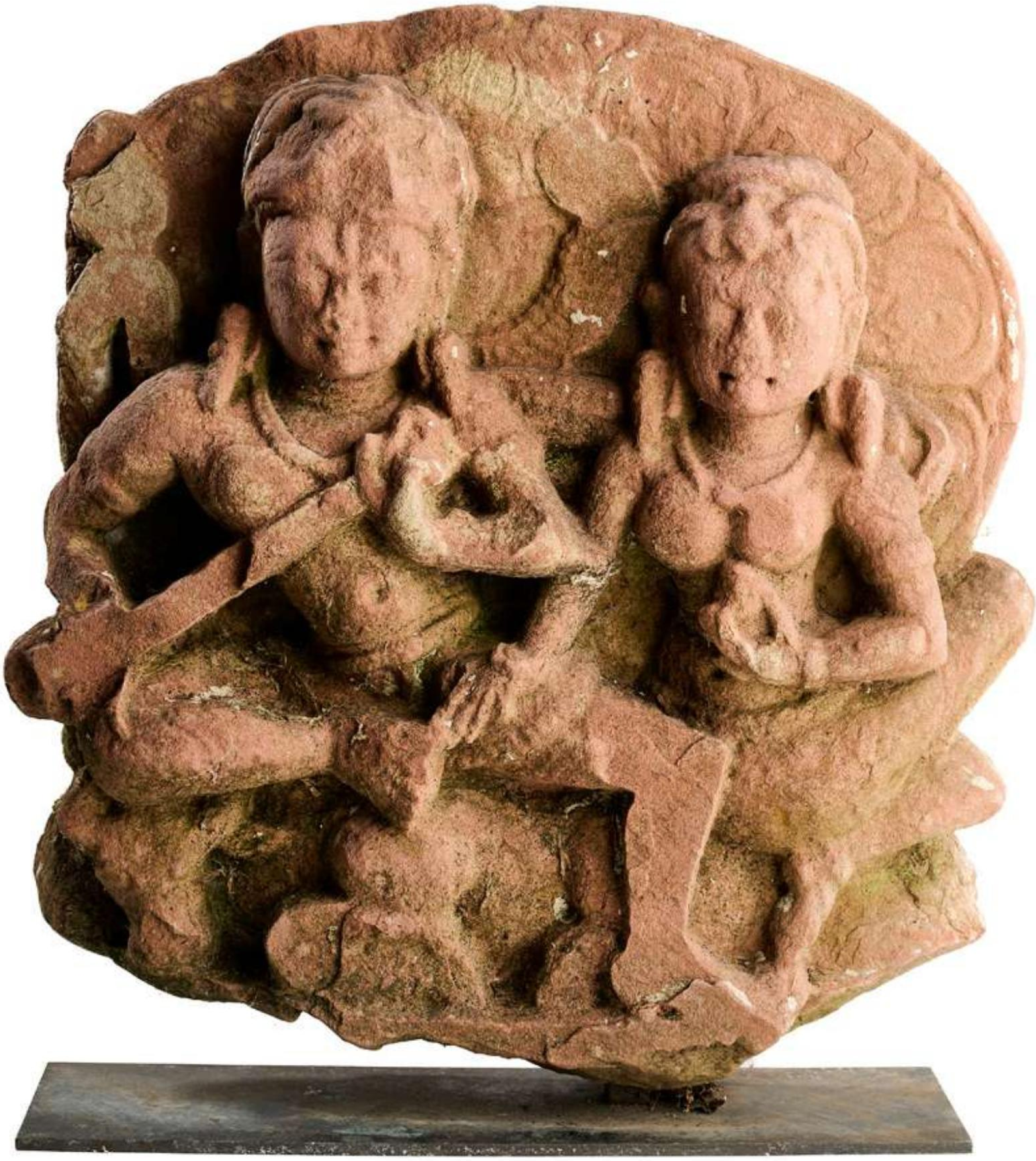
A TERRACOTTA HEAD, PROBABLY OF BUDDHA, KASHMIR, 6TH/7TH CENTURY

with elongated eyes, arched eyebrows and small pointed chin, mounted, 17cm high

Provenance: Offered in these rooms, 21 November 2018, lot 218

The very distinctive style of this head, from either a Buddha or Bodhisattva image, closely relates to a number of fine bronze images of the same period. For a preaching Buddha with similar facial features, dated 694(?) in the Norton Simon Museum, Pasadena, see F.1973.29.S. For two very similar terracotta heads, see *Pal 2008*, nos.53 & 56, and another in the Los Angeles County Museum of Art, see M.85.193.1.

£800-1,200

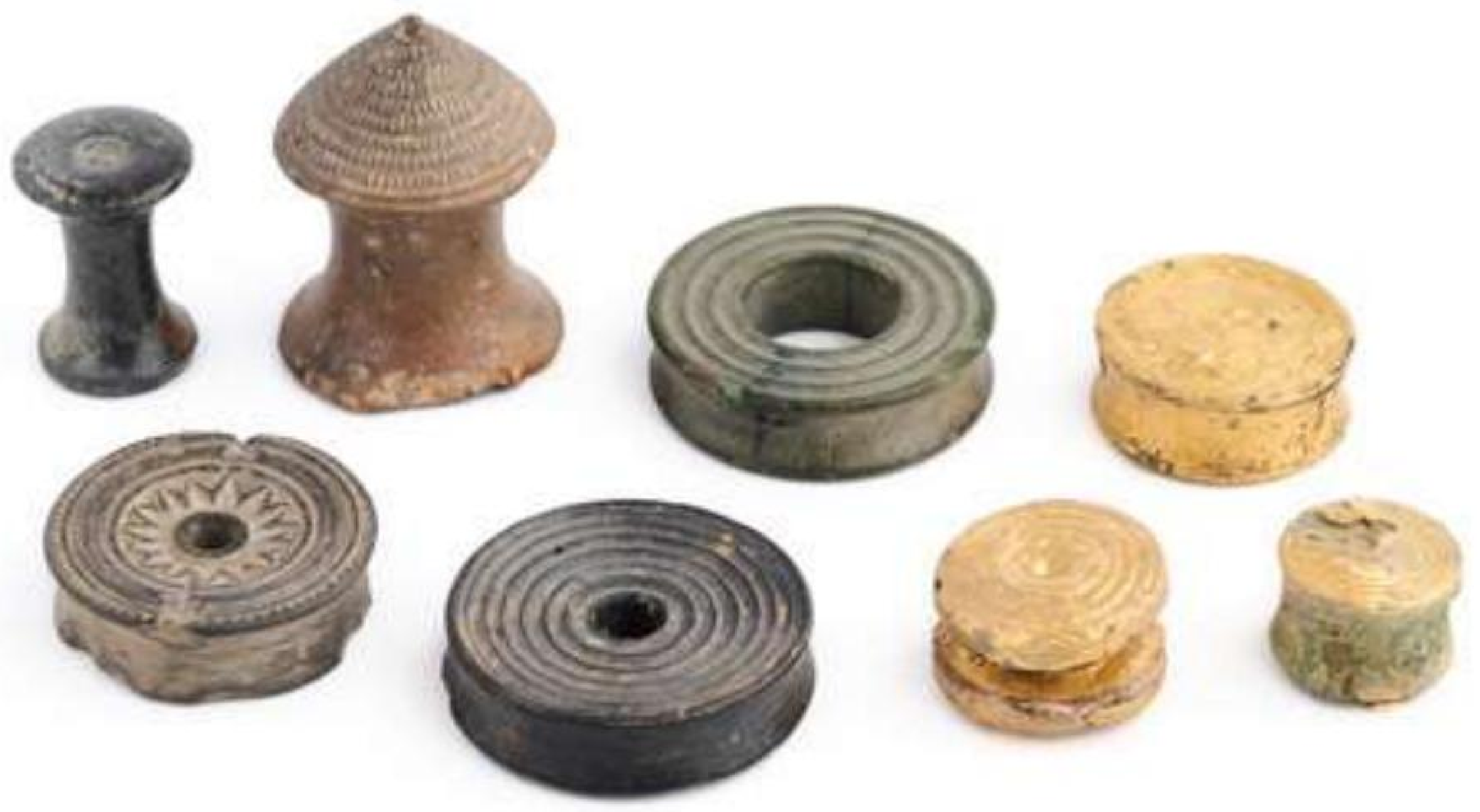


163

A PINK SANDSTONE RELIEF FRAGMENT DEPICTING UMAMAHESVARA, CENTRAL INDIA, 8TH/9TH CENTURY

seated together on their *vahanas*, Siva in *lalitasana* on Nandi and Parvati on her lion, the four-armed god playing the *veena,* mounted, 40cm high

£1,000-1,500



164

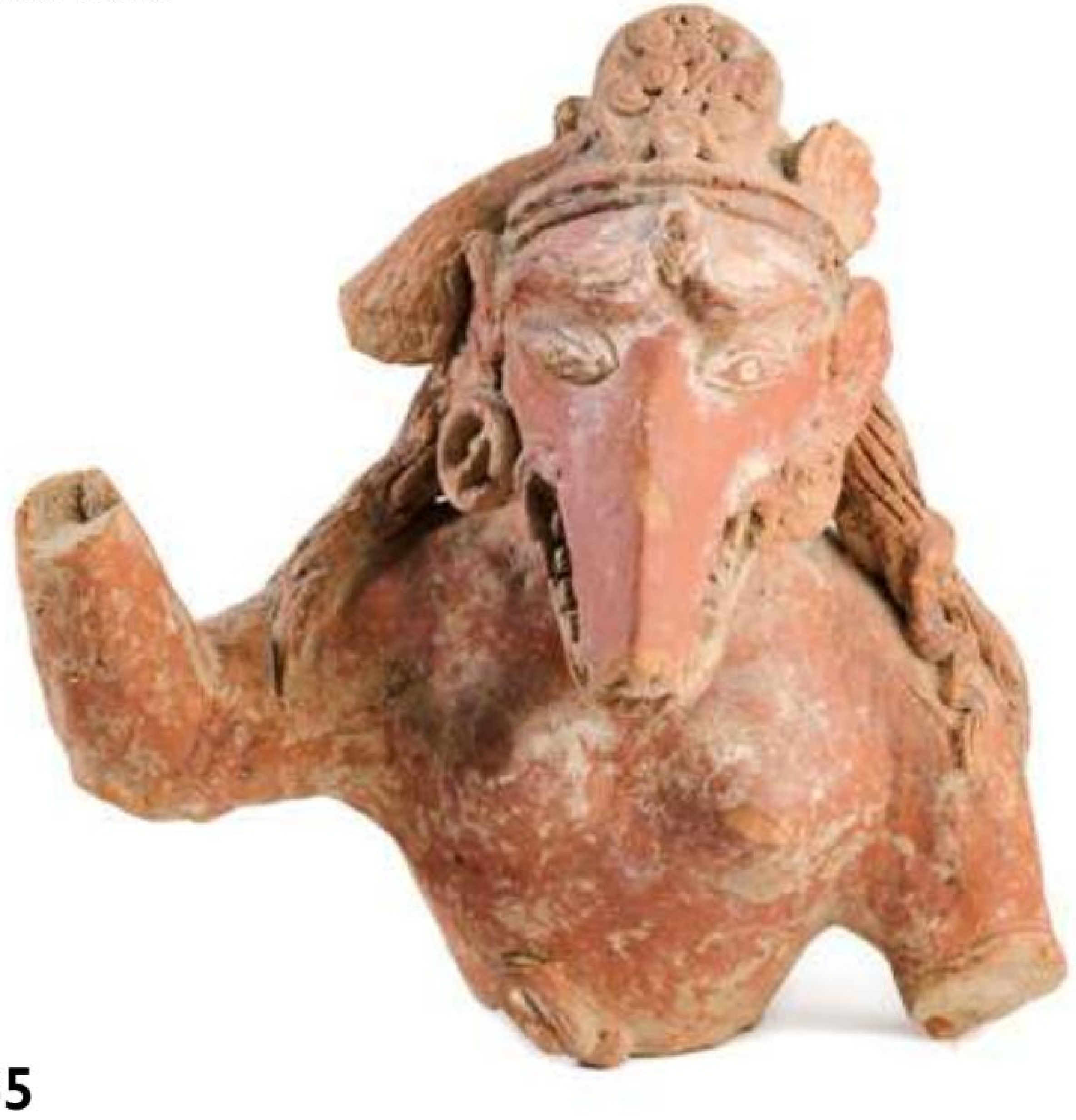
A COLLECTION OF ANCIENT EAR ORNAMENTS, INDIA, 1ST CENTURY B.C.-1ST CENTURY A.D.

comprising two Kushan 'amphora' earrings, one of terracotta, the other bronze, three sheet gold covered disc earrings, one steatite and two terracotta disc earrings, 4.4cm and smaller (8)

Published: *Siudmak 2016,* 13 & 14 (two of the gold disc rings).

For a similar gold covered earring, see *Postel 1989,* fig.I.38j, p.31; see also p.24-25 for similar 'amphora' earrings.

£500-800



165

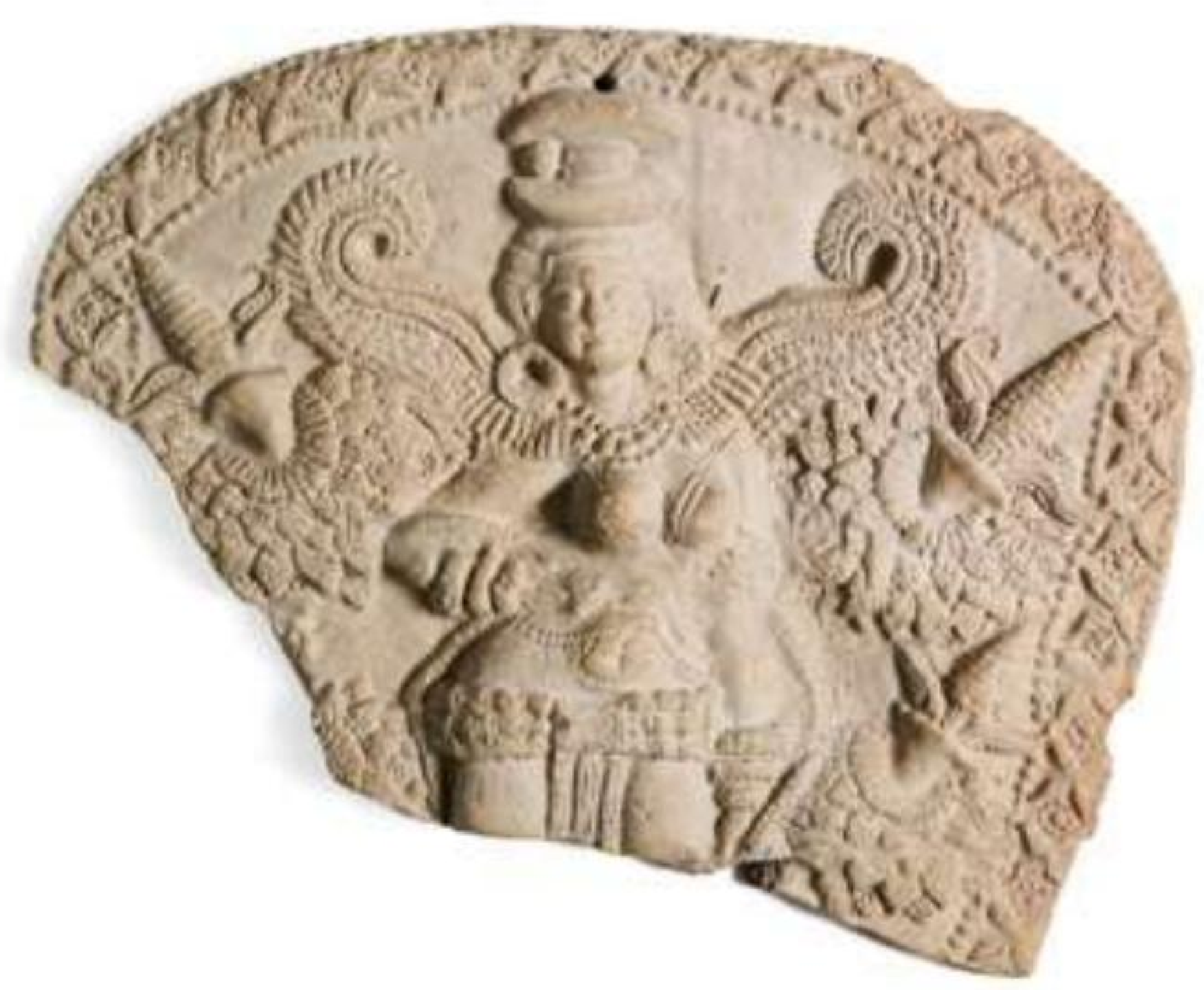
A GUPTA TERRACOTTA FRAGMENTARY BUST OF VARAHI, NORTHERN INDIA, CIRCA 5TH CENTURY

the goat headed goddess with long hair, elaborate crown and right arm raised, the surface with reddish decoration, 19.5cm high

Published: *Siudmak 2019,* no.39.

In his catalogue, Siudmak suggests that this terracotta might in fact be a rare early example of Hindu sculpture from Khotan (Xinjiang) because of striking comparisons with depictions in mural paintings from the region, an example of which, collected by Aurel Stein, is now in the British Museum (2004,0510,0.1). Although the most likely identification of this figure is Varahi, the boar headed goddess and female counterpart of Varaha, scholars have also suggested that she has the head of a boar or rat. For a discussion on Hindu themes in the mural painting of Khotan, see *Lo Muzio 2017.*

£1,000-1,500



166

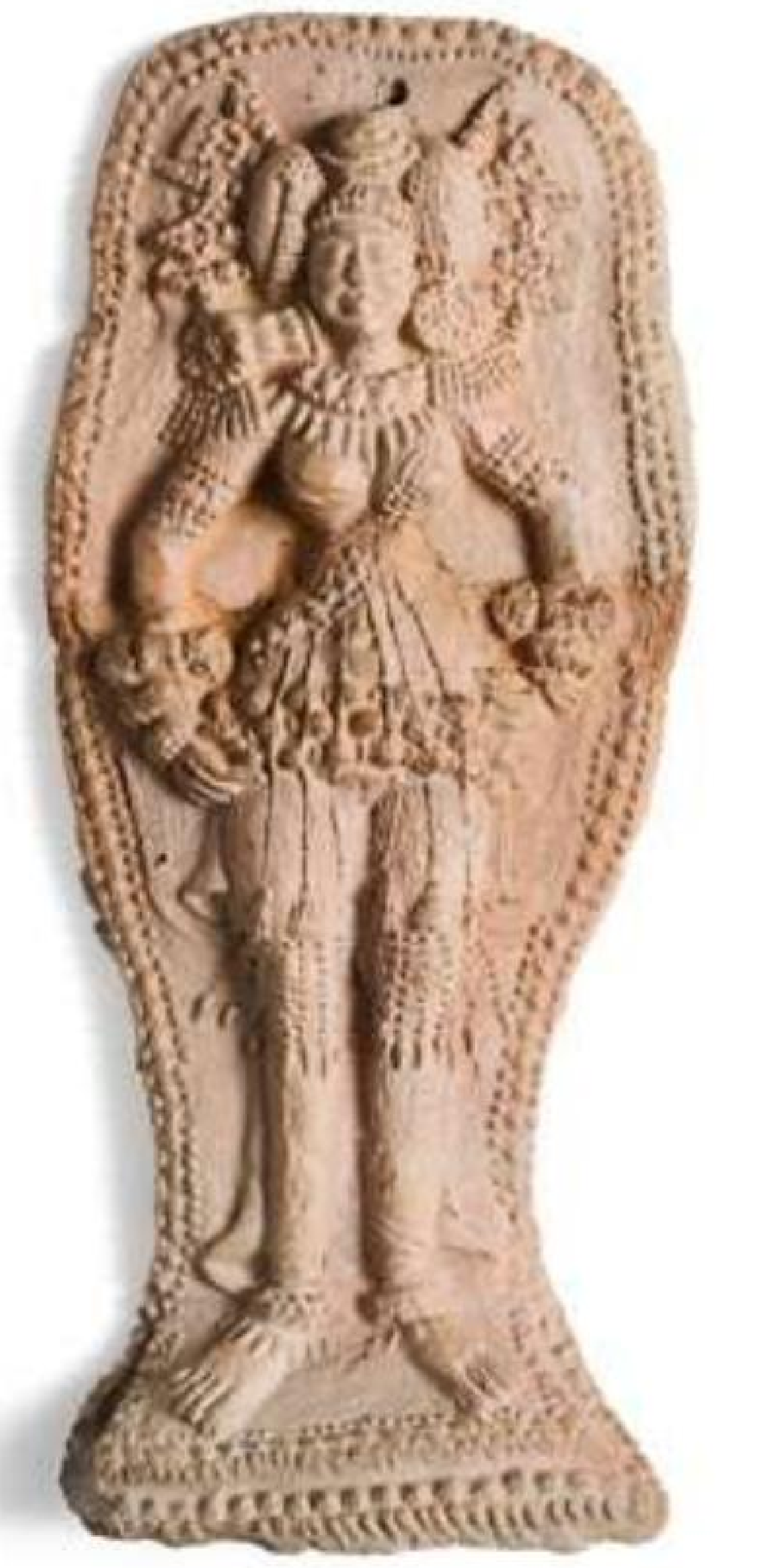
A LARGE FRAGMENTARY SUNGA PLAQUE, PROBABLY CHANDRAKETUGARH, BENGAL, CIRCA 1ST CENTURY B.C.

depicting a winged *yakshi,* wearing elaborate jewellery, belt and headdress, her ears with large hoop earrings, flanked by abundant fruiting plants, surrounded by a leafy aureole, 20 x 27.5 x 2.5cm

Published: *Siudmak 2019,* no.5.

One of the best known examples of this type is the *yakshi* plaque from Tamluk in the Ashmolean Museum (EAX.201). The museum also holds a mould for a similar figure which gives us an insight into the production process. See *Ahuja 2018*, nos. 135-136, p.250-256.

£400-600



167

A SUNGA TERRACOTTA PLAQUE, PROBABLY CHANDRAKETUGARH, BENGAL, 1ST CENTURY B.C./ 1ST CENTURY A.D.

depicting a *yakshi* in relief, the figure richly adorned with elaborate headdress, multiple bracelets and heavy beaded belt, 25cm

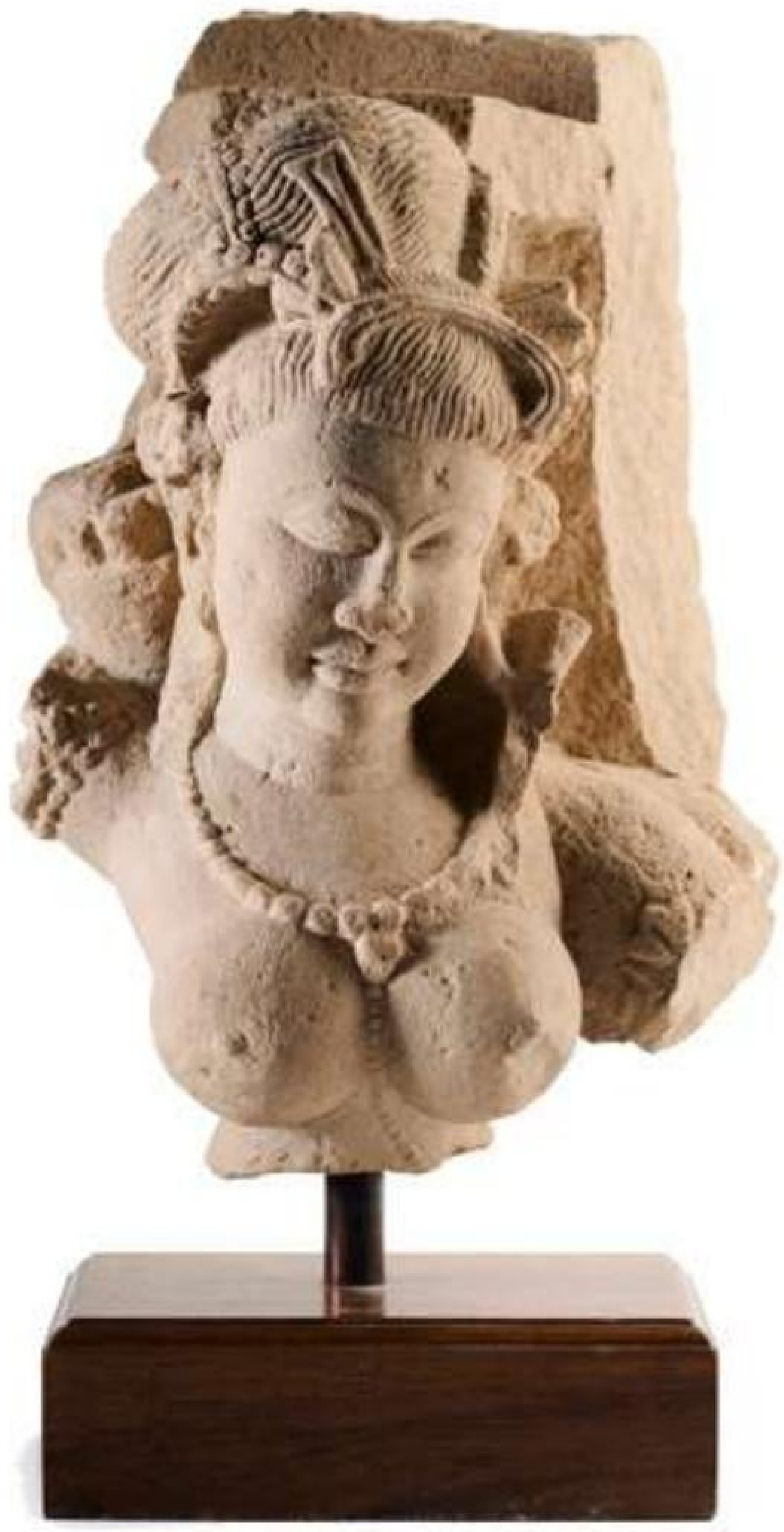
£400-600

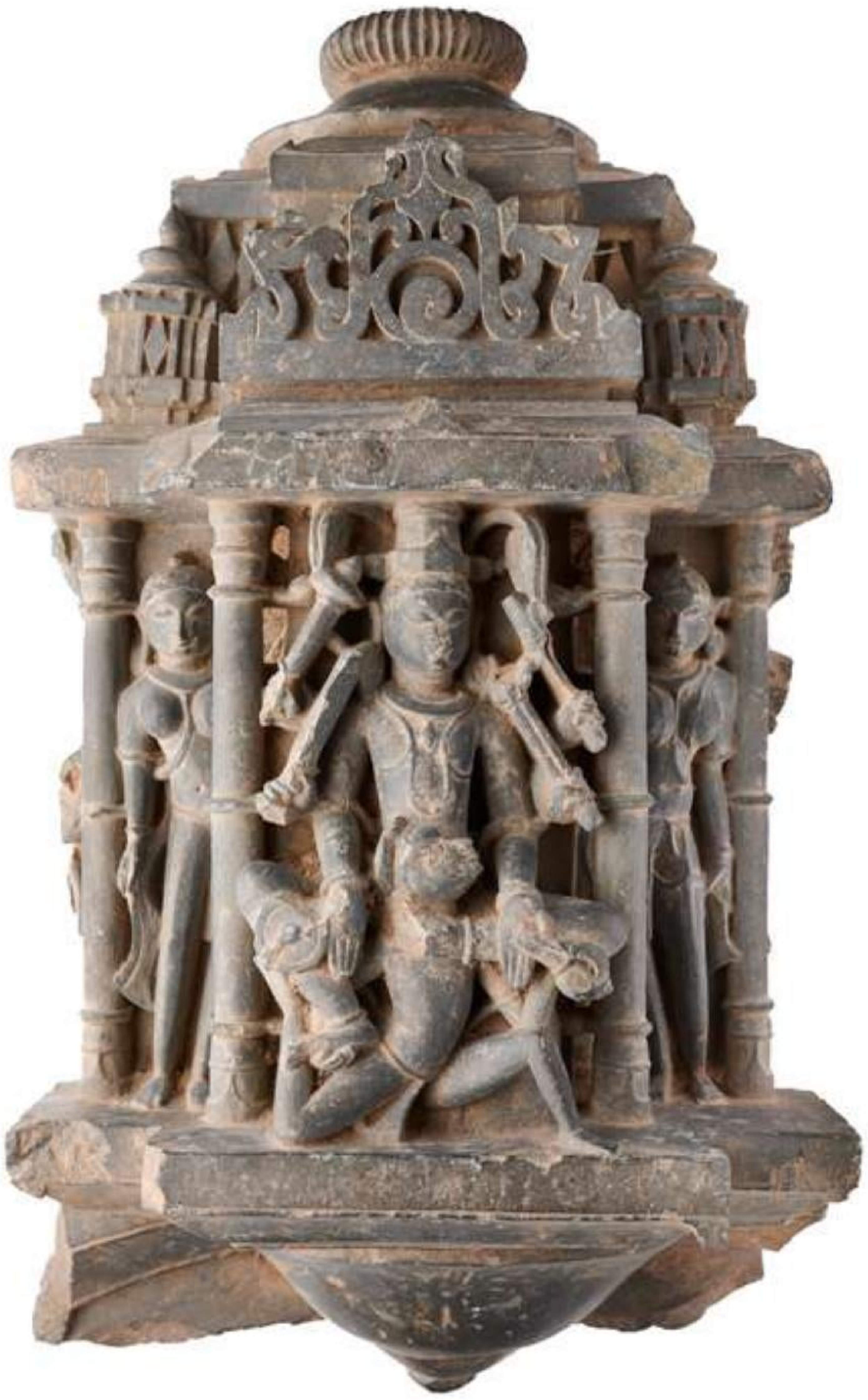
168

A BUFF SANDSTONE FRAGMENTARY FEMALE BUST, CENTRAL INDIA, 10TH/11TH CENTURY

probably depicting Usha shooting an arrow to dispel darkness, carved in high relief, her right hand raised and body turned to her left, wearing elaborate coiffure, a quiver above her right shoulder, mounted, 22cm high

£800-1,200





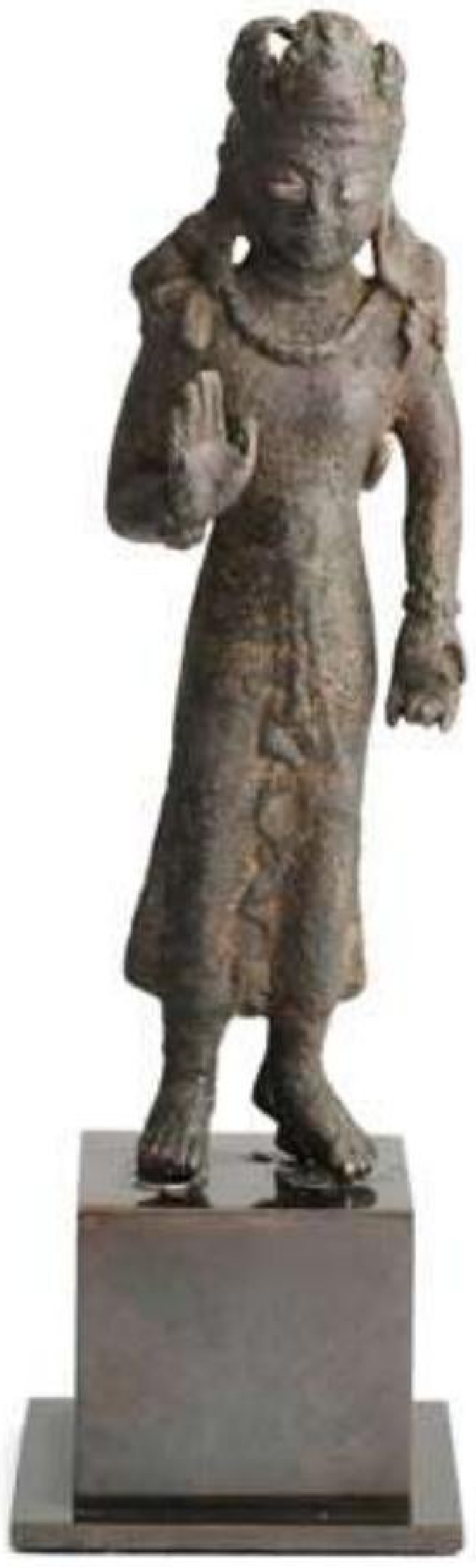
169

A GREY STONE ARCHITECTURAL FRAGMENT DEPICTING VISHNU, RAJASTHAN, WESTERN INDIA, 11TH/12TH CENTURY

the four-armed deity seated on his *vahana* Garuda within a columnar niche, flanked by attendants, a *shikara* above with *amlaka* finial, 41cm high

Provenance: Acquired Kapoor Gallery, New York, 2012. Acquired by them in the 1980s

‡ £800-1,200



170

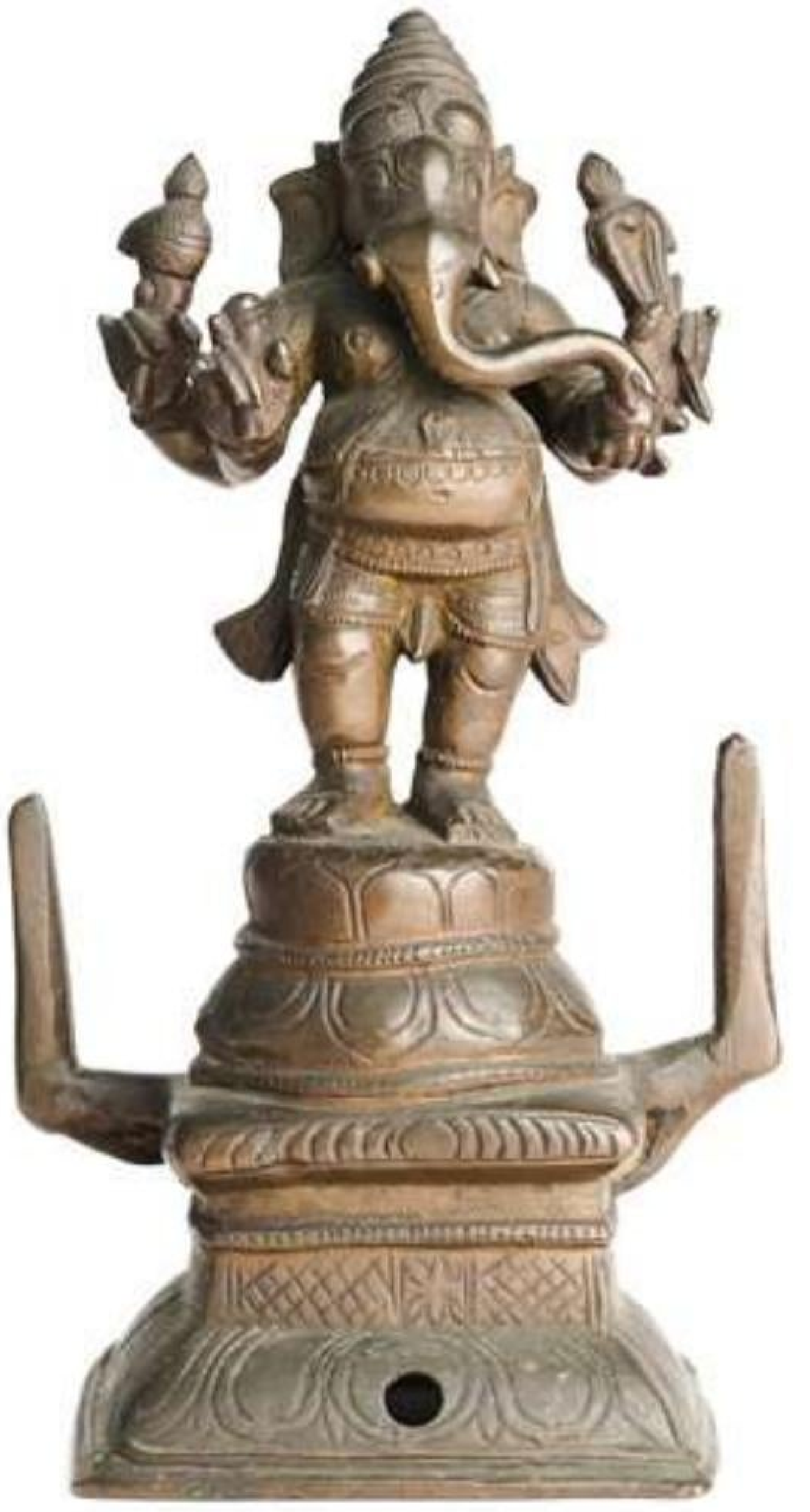
A SWAT VALLEY BRONZE FIGURE OF MAITREYA, KHYBER PAKHTUNKHWA, PAKISTAN, CIRCA 7TH CENTURY

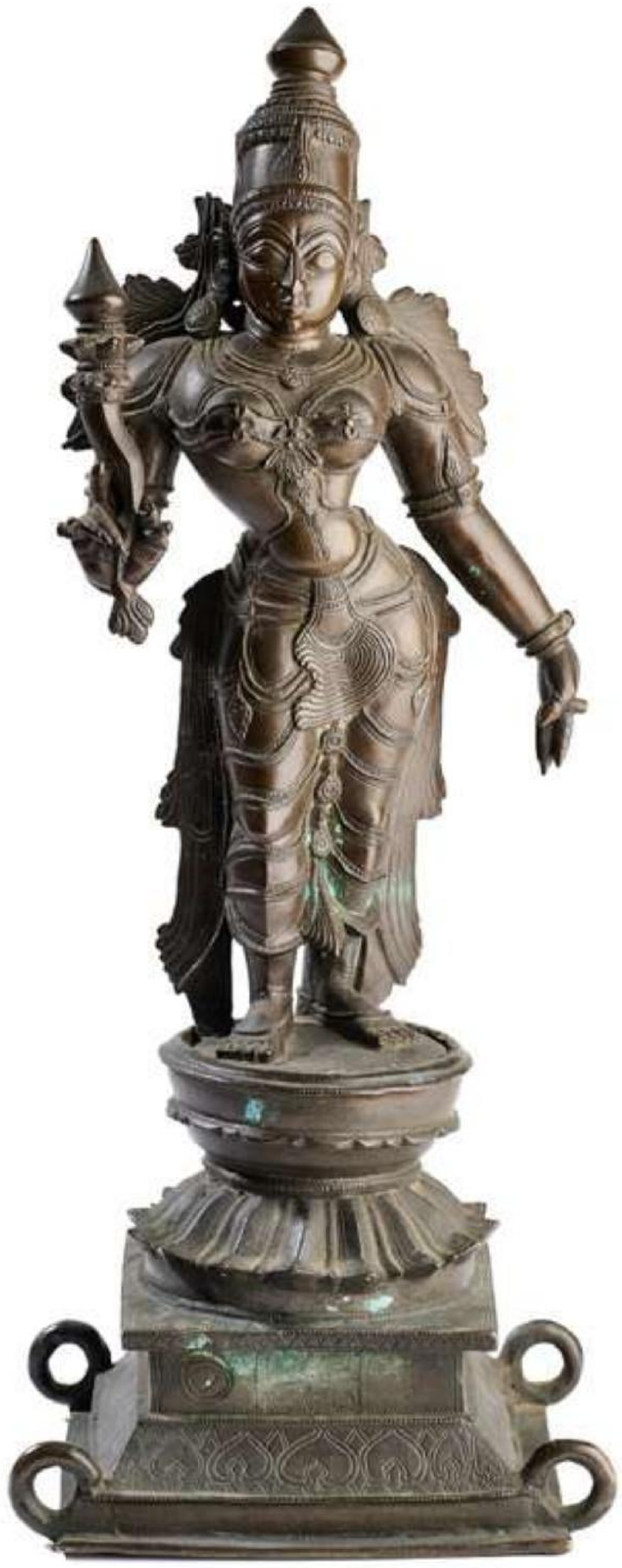
the slender figure standing with right hand in *abhaya mudra,* his left in *varada mudra,* with silver inlaid eyes, wearing necklace and single hoop earring and three-leaf crown, mounted, 14.8cm high

Provenance: Private collection, London

For a seated figure of Avalokitesvara from Swat in closely related style, see Metropolitan Museum of Art, New York, inv. no. 2012.247.

£800-1,200





171

A BRONZE FIGURE OF GANESHA, TAMIL NADU, SOUTH INDIA, CIRCA 18TH CENTURY

the four-armed elephant-headed deity standing on a raised double lotus, his primary hands holding his broken tusk and a bowl of sweets which he gathers with his trunk, his head with tiered conical headdress and bud finial, the base with projects for aureole, and piercings for carrying, 21cm high

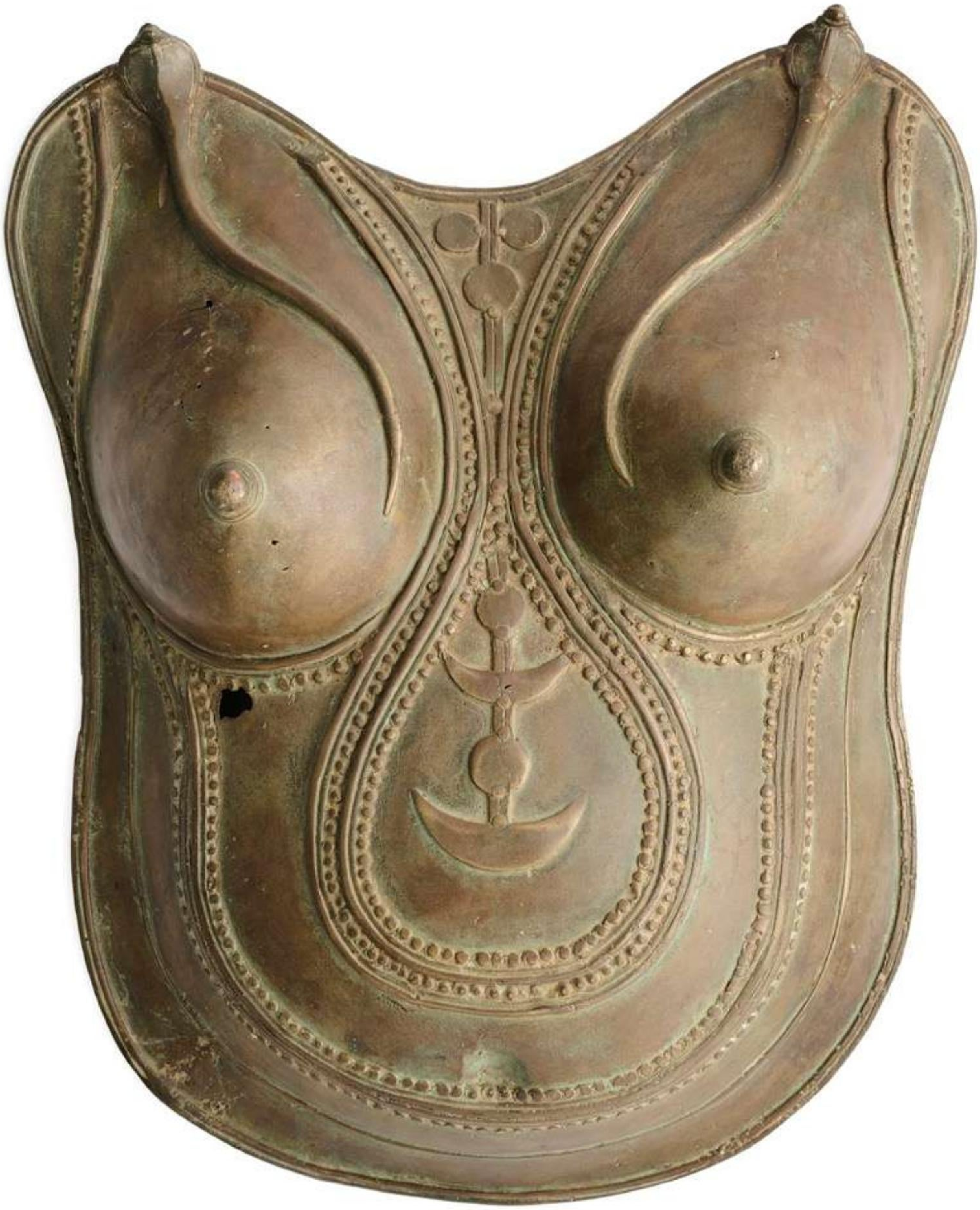
£400-500

172

A LARGE BRONZE FIGURE OF SRIDEVI, TAMIL NADU, SOUTH INDIA, 17TH/18TH CENTURY

the goddess standing in tribhanga on a separately cast raised double lotus, holding the stem of a lotus in her raised right hand, wearing large disc earrings and tall headdress with bud finial, four suspension loops on lower base, 44cm high

£1,200-1,500



173

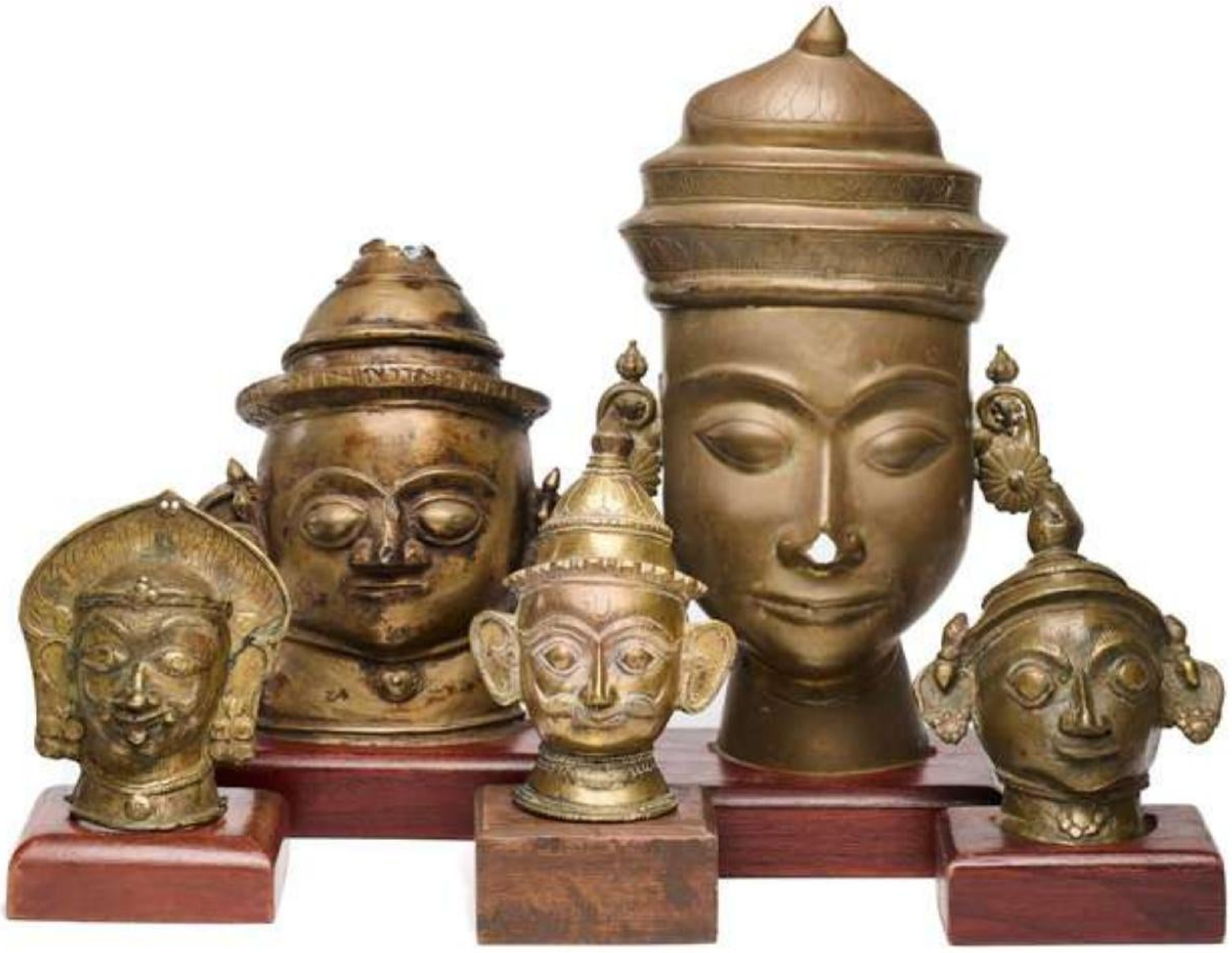
A RITUAL BRONZE FEMALE BREASPLATE, KERALA OR COASTAL KARNATAKA, INDIA, 18TH/19TH CENTURY

the prominent breasts each with a cobra resting on top, with protruding belly, multiple beaded necklaces and crescent-shaped pendant, old inventory number painted on the reverse, 42 x 35 x 13cm

Provenance: From the collection of the late Roy Elvis (1944-2022)

This type of breastplate was worn by male Theyyam dancers during religious ceremonies as they impersonated various goddesses. For a similar breastplate from the collection of Dr. Pratapaditya Pal, sold at Christie's New York, see *The Scholar's Vision: The Pal Family Collection,* 20 March 2008, lot 370. For another of later date in the Metropolitan Museum of Art, New York, see inv. no. 2022.2.

£2,500-3,500

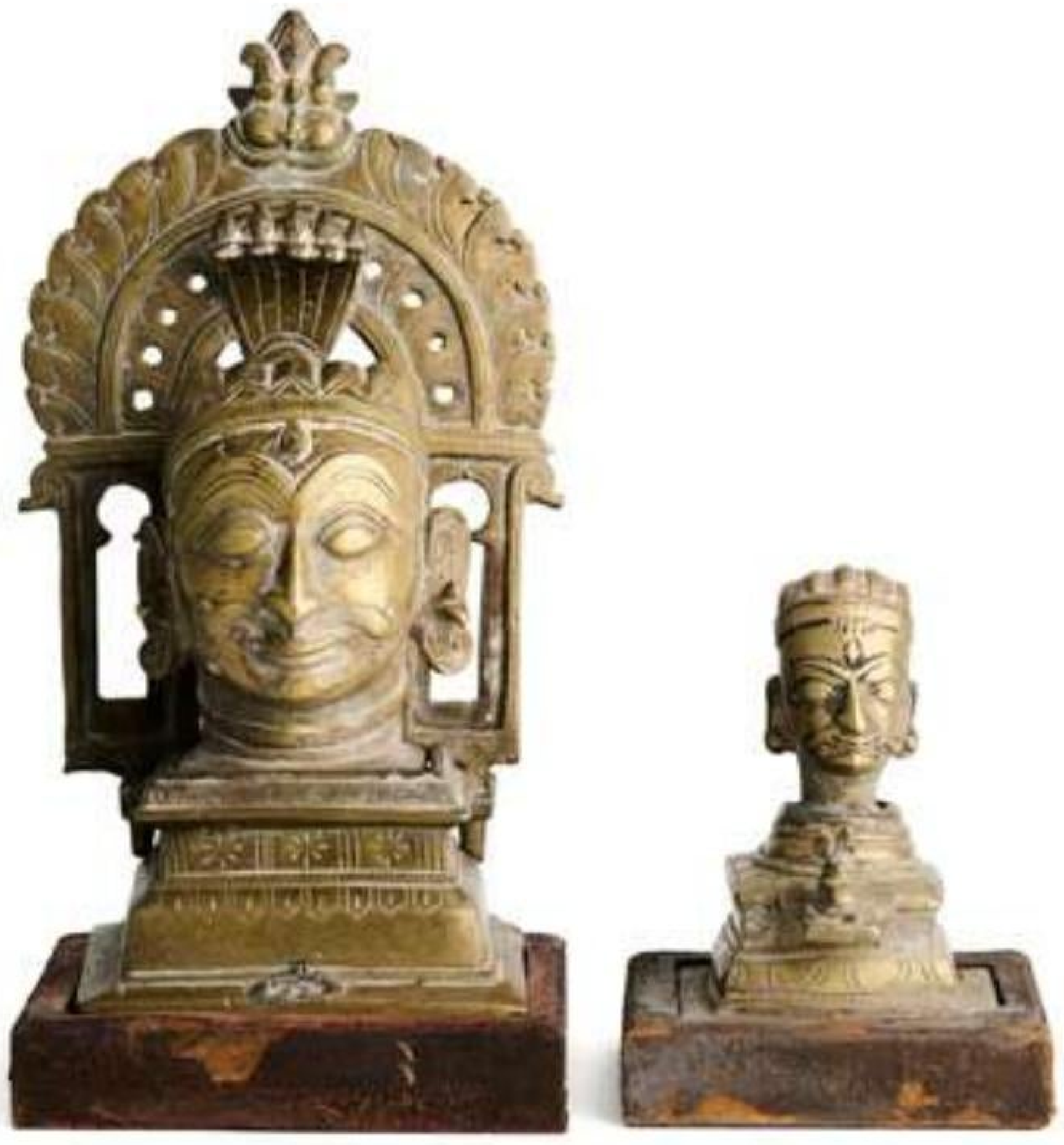


174

FIVE BRONZE SIVA MASKS, DECCAN, INDIA, 19TH CENTURY

each with face in relief wearing a headband, three with moustaches, each mounted, 28.5cm and smaller

£600-800

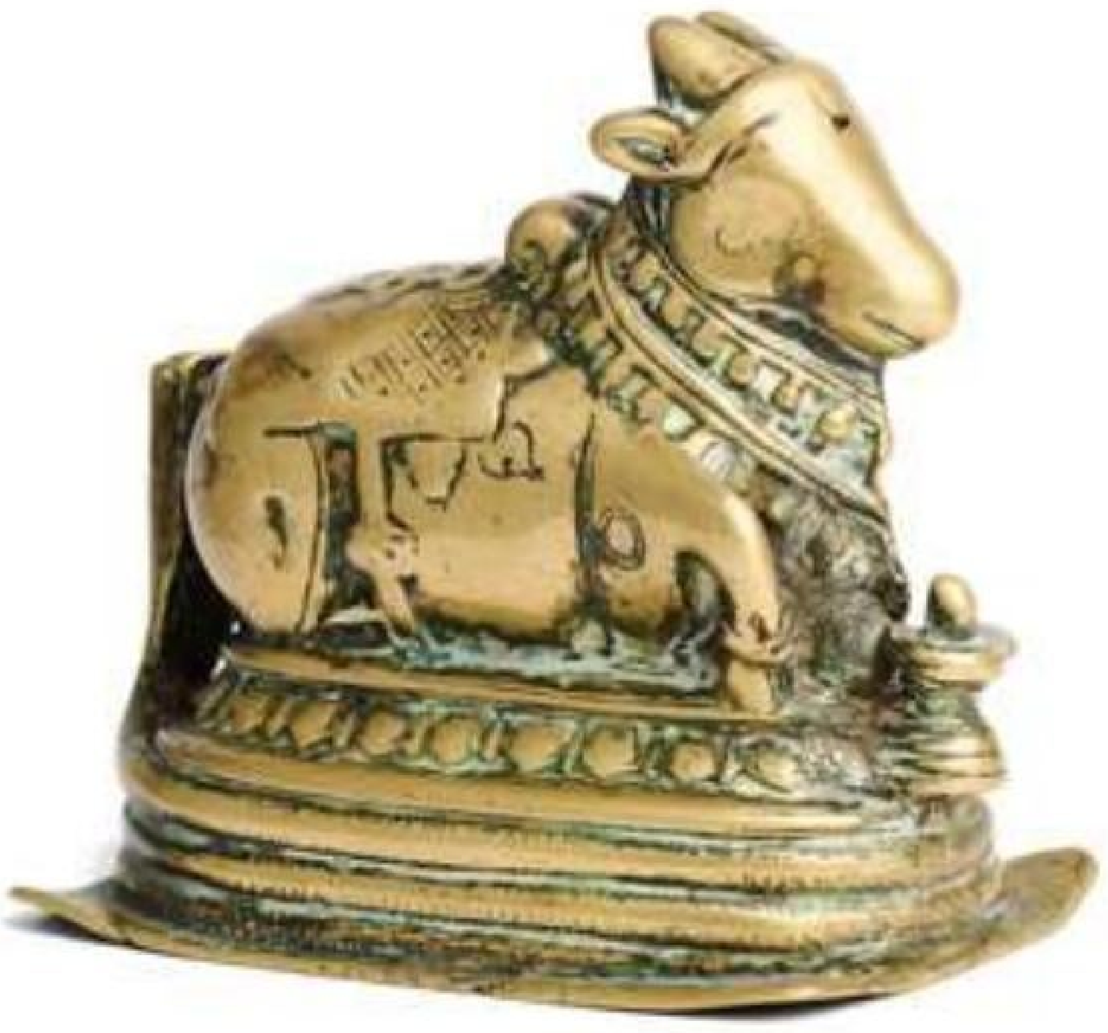


175

TWO BRONZE SIVALINGAM SHRINES, WESTERN DECCAN, 19TH CENTURY

each in the form of a moustachioed head of Siva on a raised pedestal, the larger in three sections with arch and cobra canopy behind, the smaller with figure of Nandi in front, each with modern wood stand, 19, 8.5cm

£300-400

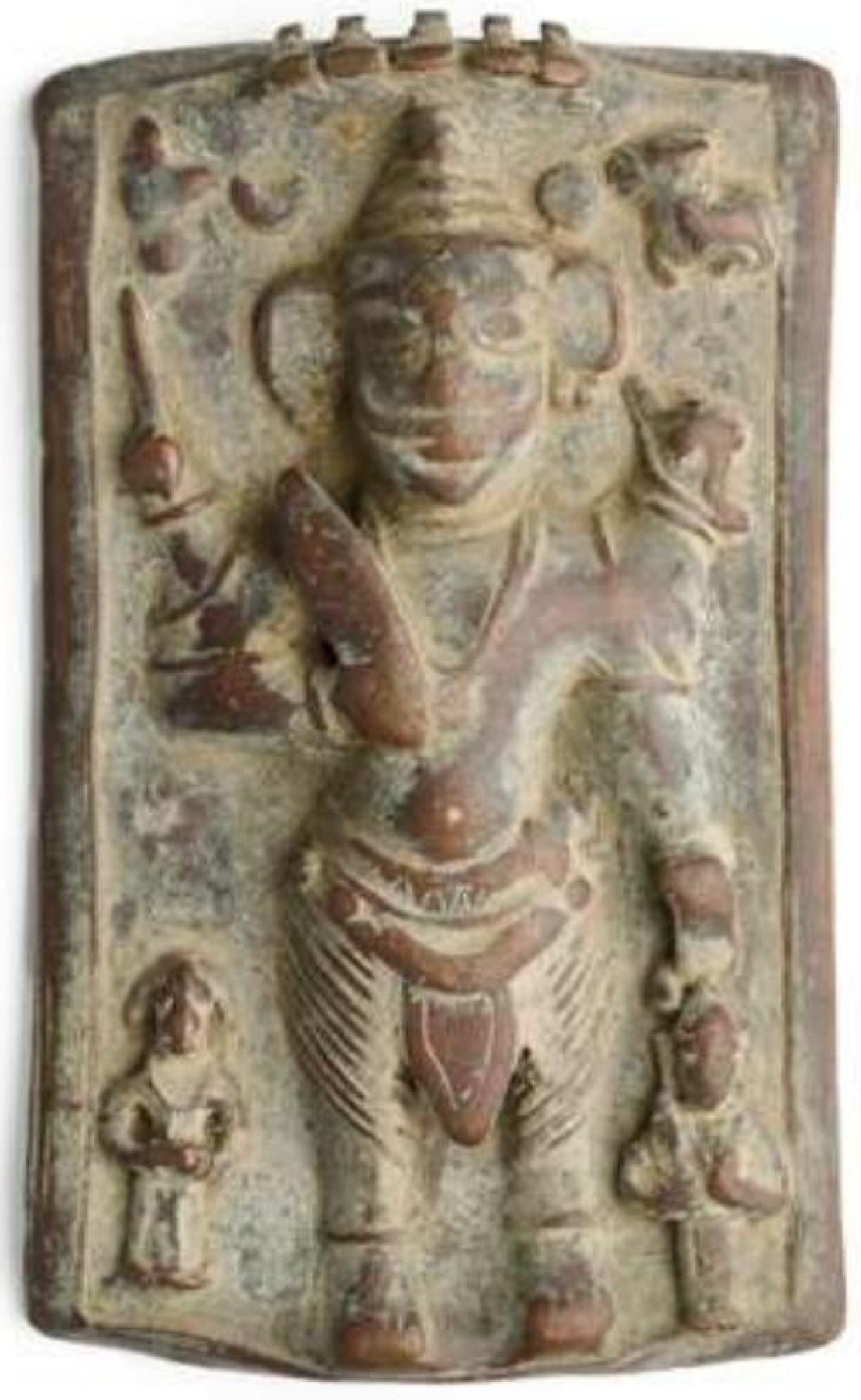


176

A BRONZE FIGURE OF NANDI, DECCAN, SOUTHERN INDIA, CIRCA 18TH CENTURY

reclining on a lotus throne, resting on a coiled *naga*, wearing necklaces and elaborate trappings, a lingam by his neck, 11cm high

£300-400



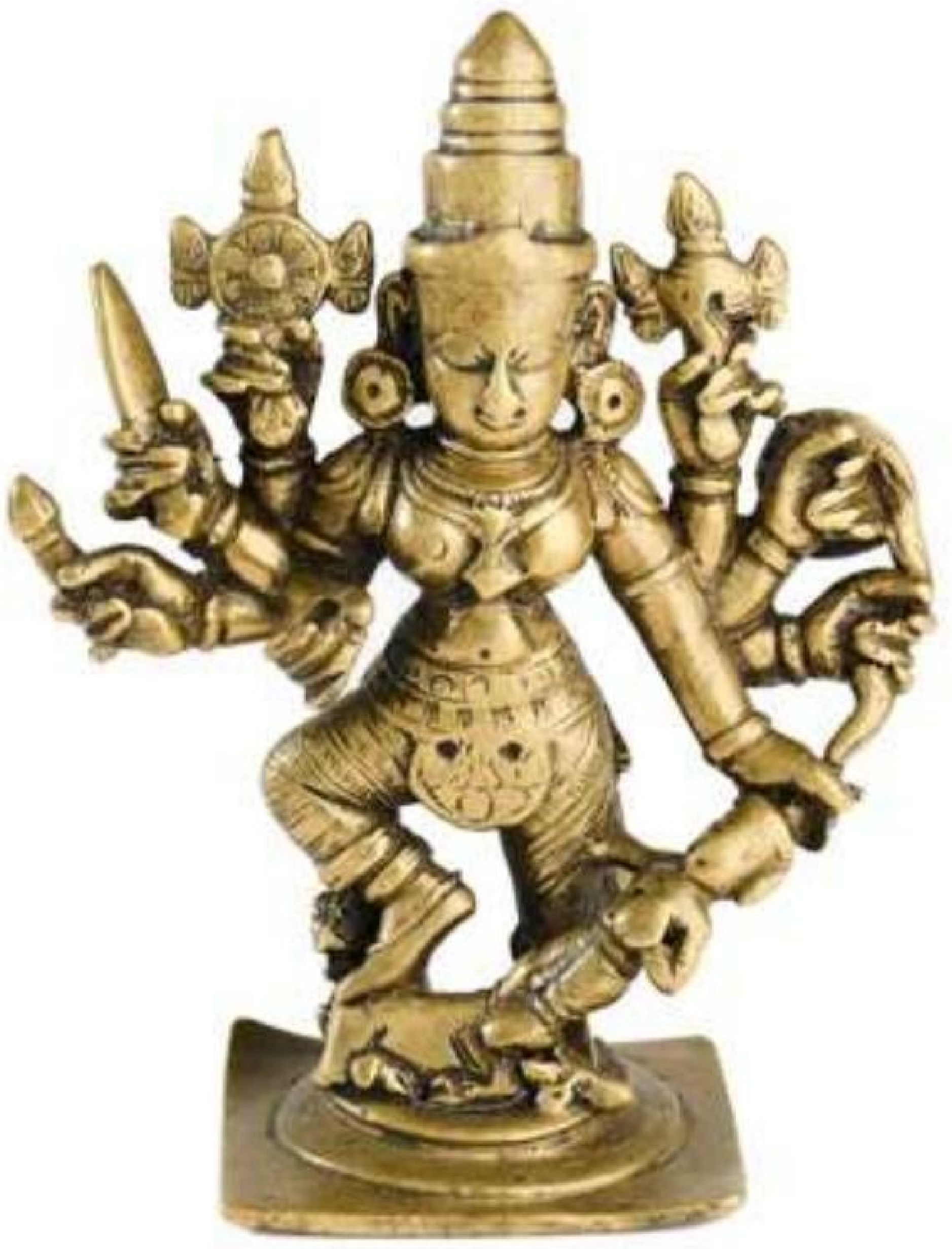
177

A BRONZE VIRABHADRA PLAQUE, MAHARASHTRA, INDIA, CIRCA 18TH CENTURY

of rectangular form, the four-armed deity depicted in relief, holding sword and shield in his primary hands, a five headed *naga* above, diminutive figures of Daksha and Sati on either side, 18.5 x 11 x 2.5cm

Provenance: formerly in the collection of the late Peter Cochrane. Acquired in 1967, inv. no. JPC 67/3

£200-300

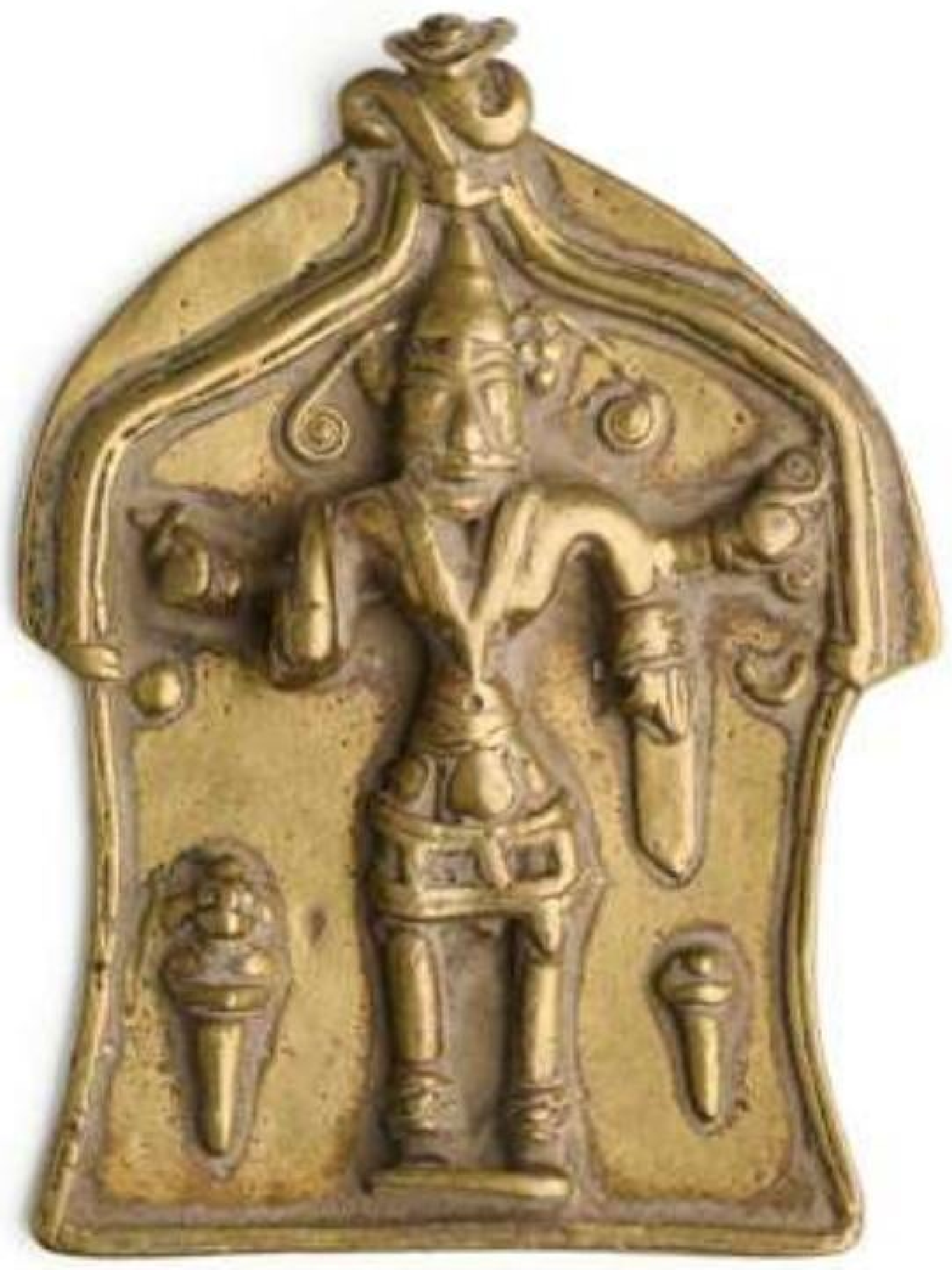


178

A BRONZE FIGURE OF DURGA MAHISASURAMARDINI, DECCAN, SOUTHERN INDIA, 18TH CENTURY

the eight-armed goddess with her foot resting on the buffalo while she spears the emerging demon with her trident (now missing), holding it by the hair, her upper hands each holding a weapon or attribute, wearing tall headdress and large disc earrings, 12cm high

£350-450



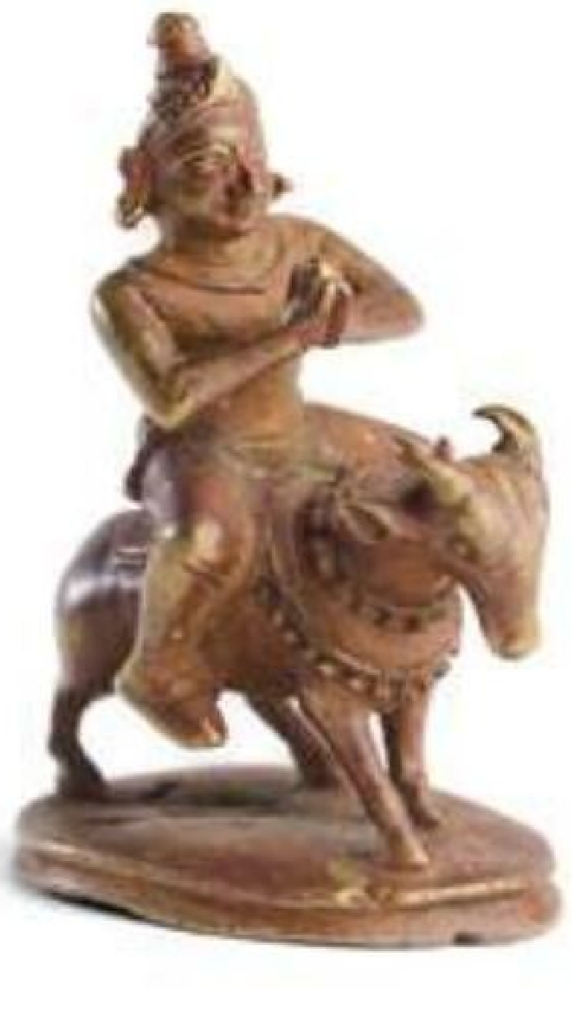
179

A BRONZE VIRABHADRA PLAQUE, WESTERN DECCAN, INDIA, 18TH/19TH CENTURY

of arched form, the four-armed deity standing erect, with scrolling hair and tall headdress, holding sword and shield in his primary hands, stylised diminutive figures of Daksha and Sati on either side, a coiled naga at the apex, 13.8cm high

Provenance: Formerly in the collection of the late Peter Cochrane, acquired in 1973. Inv. no. JPC 73/85

£150-250

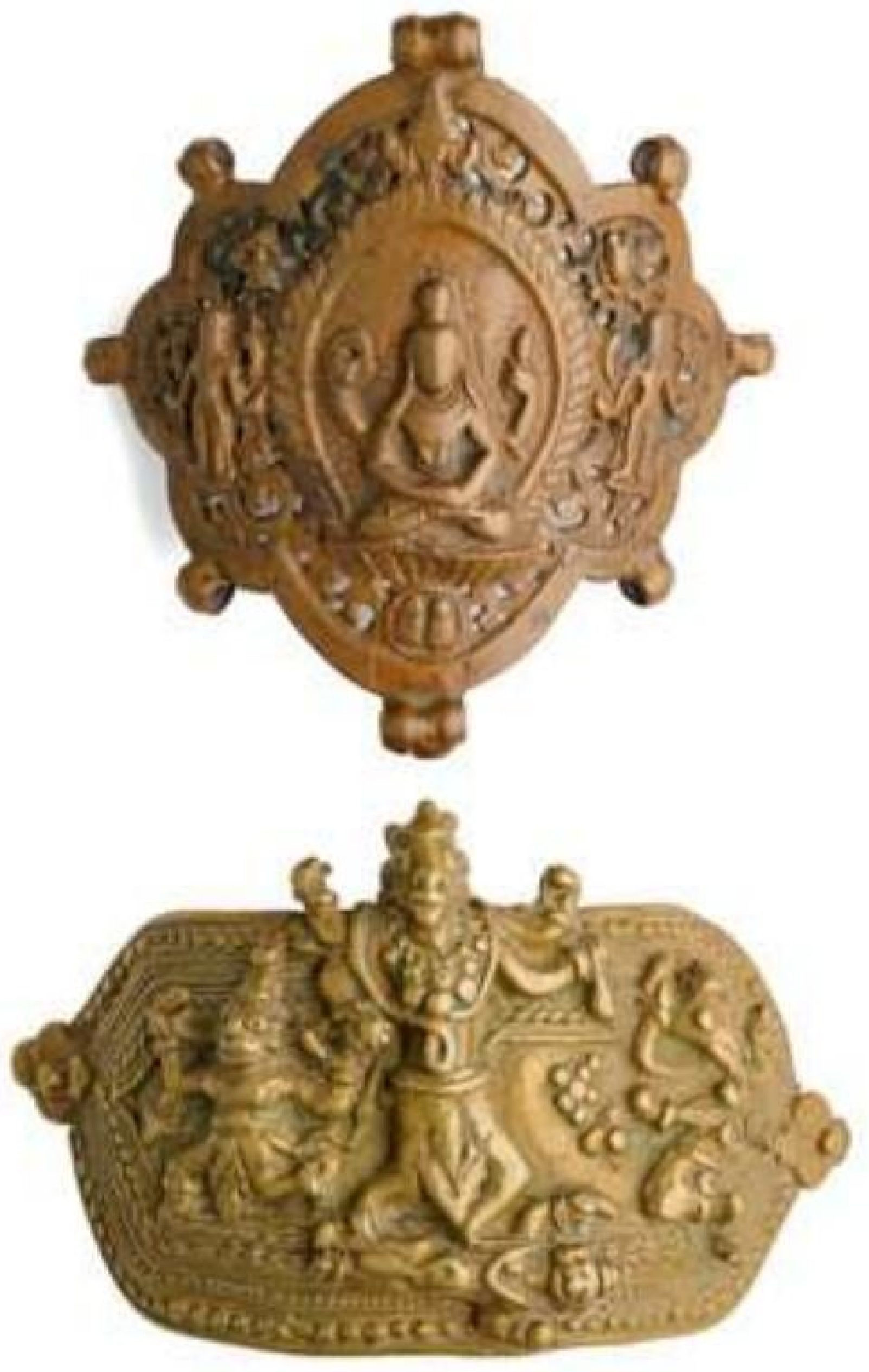


180

A SMALL BRONZE FIGURE OF SIVA ON NANDI, ORISSA, EASTERN INDIA, 17TH/18TH CENTURY

the god riding his vehicle with hands in *anjali mudra*, wearing tall crown and prominent earrings, Nandi wearing two beaded necklaces, 4.8cm

£200-300



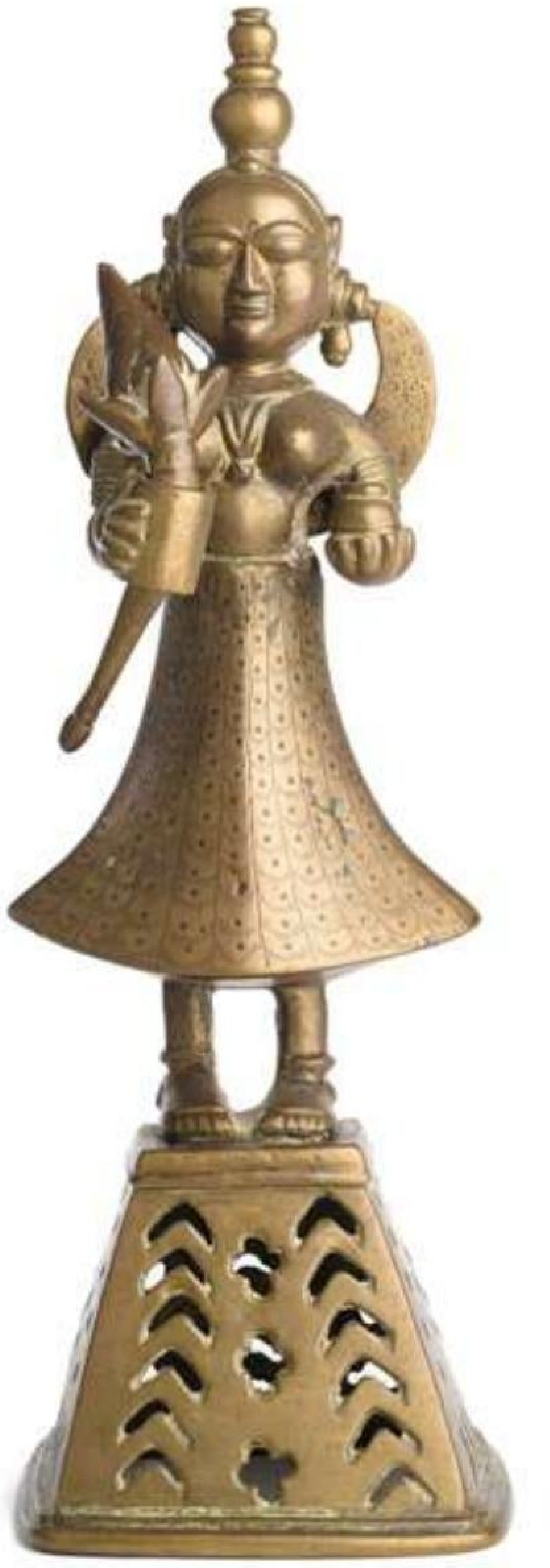
181

TWO BRONZE ARM ORNAMENTS (BAZUBAND), INDIA AND NEPAL, 19TH CENTURY

each of convex form with loops for straps, decorated with deities in relief, including Siva, Ganesha and Sadaksari, 6.5 x 10 x 5cm; 8.8 x 8.5 x 3.5cm

Provenance: the larger formerly in the collection of the late Peter Cochrane, acquired in 1972, inv. no. JPC 72/191

£250-350

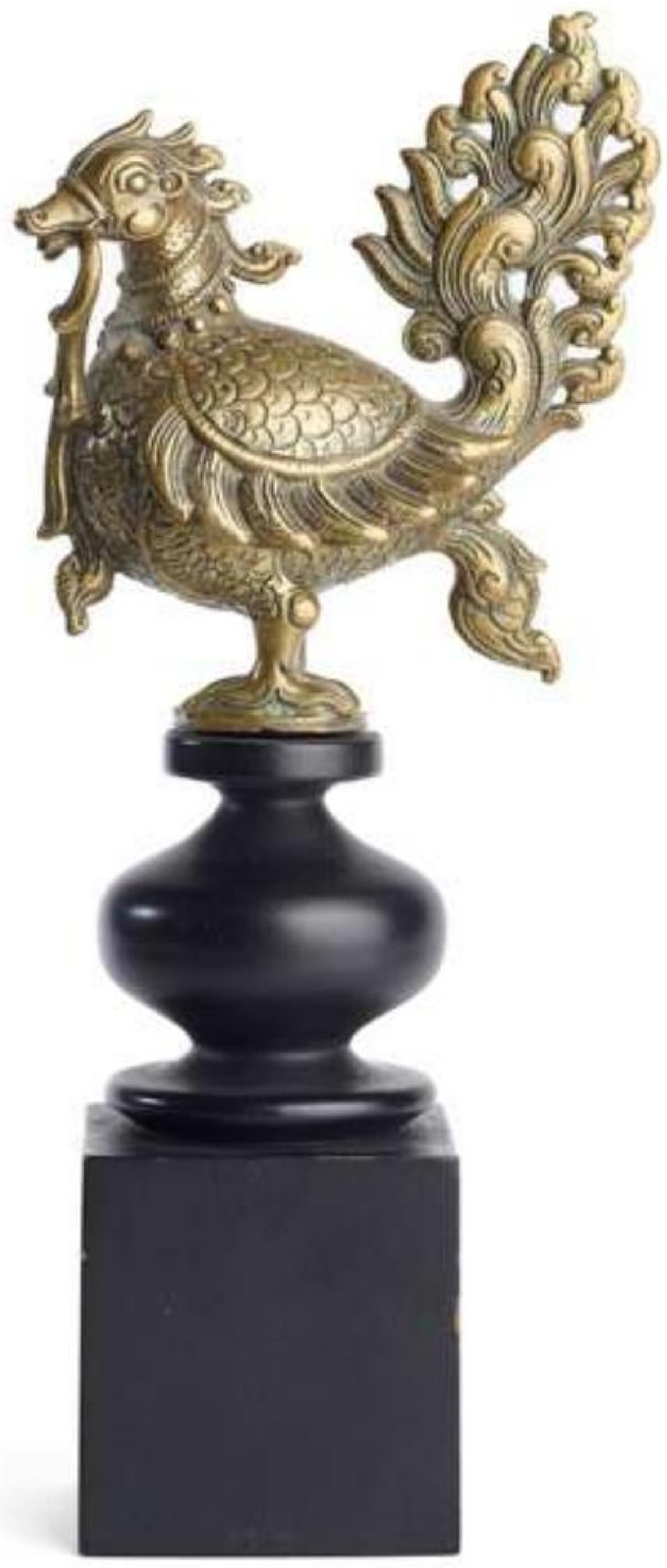


182

A BRONZE FIGURE OF LAKSHMI, BENGAL, EASTERN INDIA, 19TH CENTURY

the goddess standing on a separately cast pierced pyramidal base, wearing flared skirt, holding a *padma* and pot of money in her outstretched hands, two further pots on her head, 25.5cm

□ £250-350

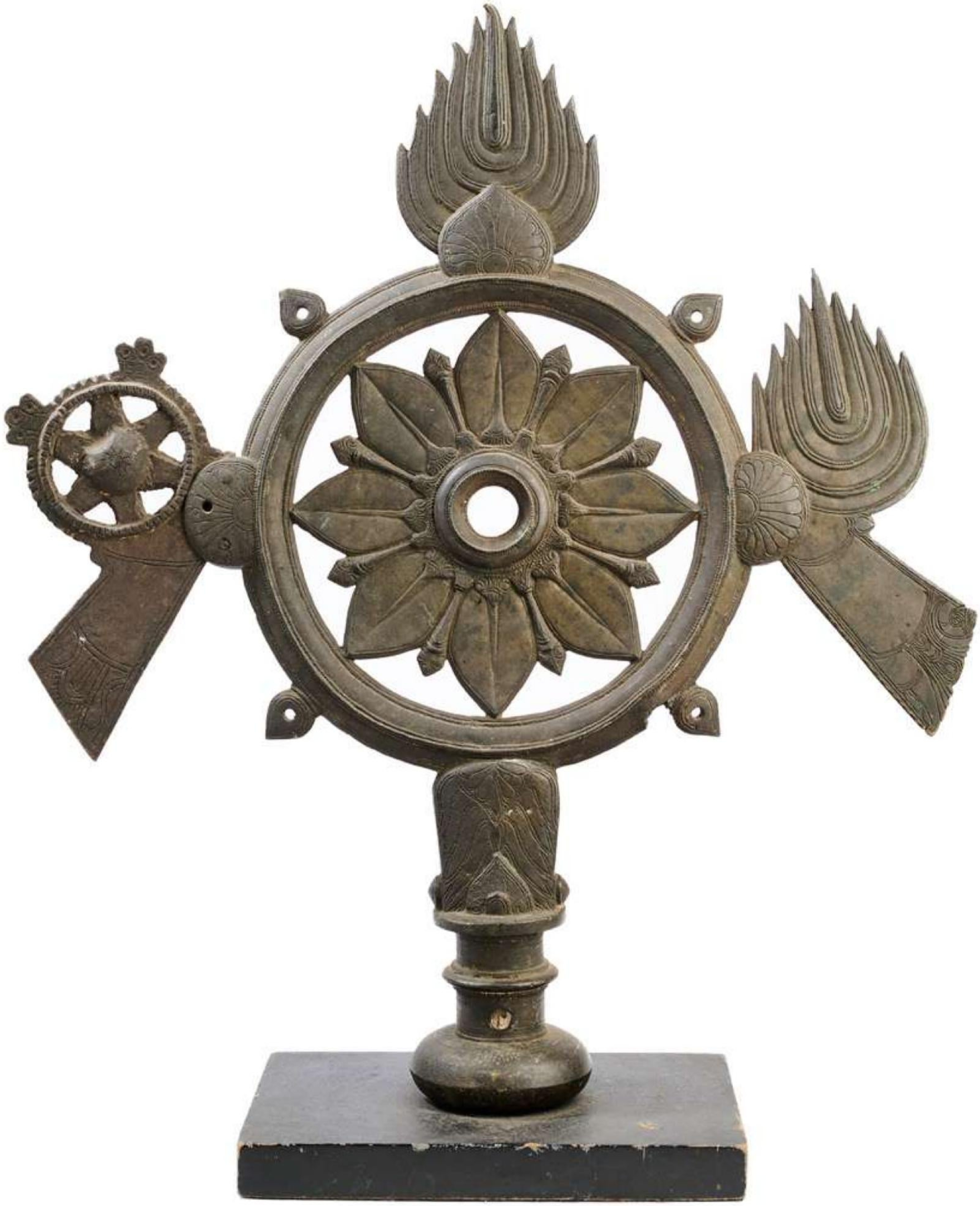


183

A BRONZE HAMSA FINIAL, DECCAN, SOUTHERN INDIA, CIRCA 18TH CENTURY

holding a leafy sprig in its beak, with tall flared tail and serrated crest, mounted, 12cm

□ £250-350



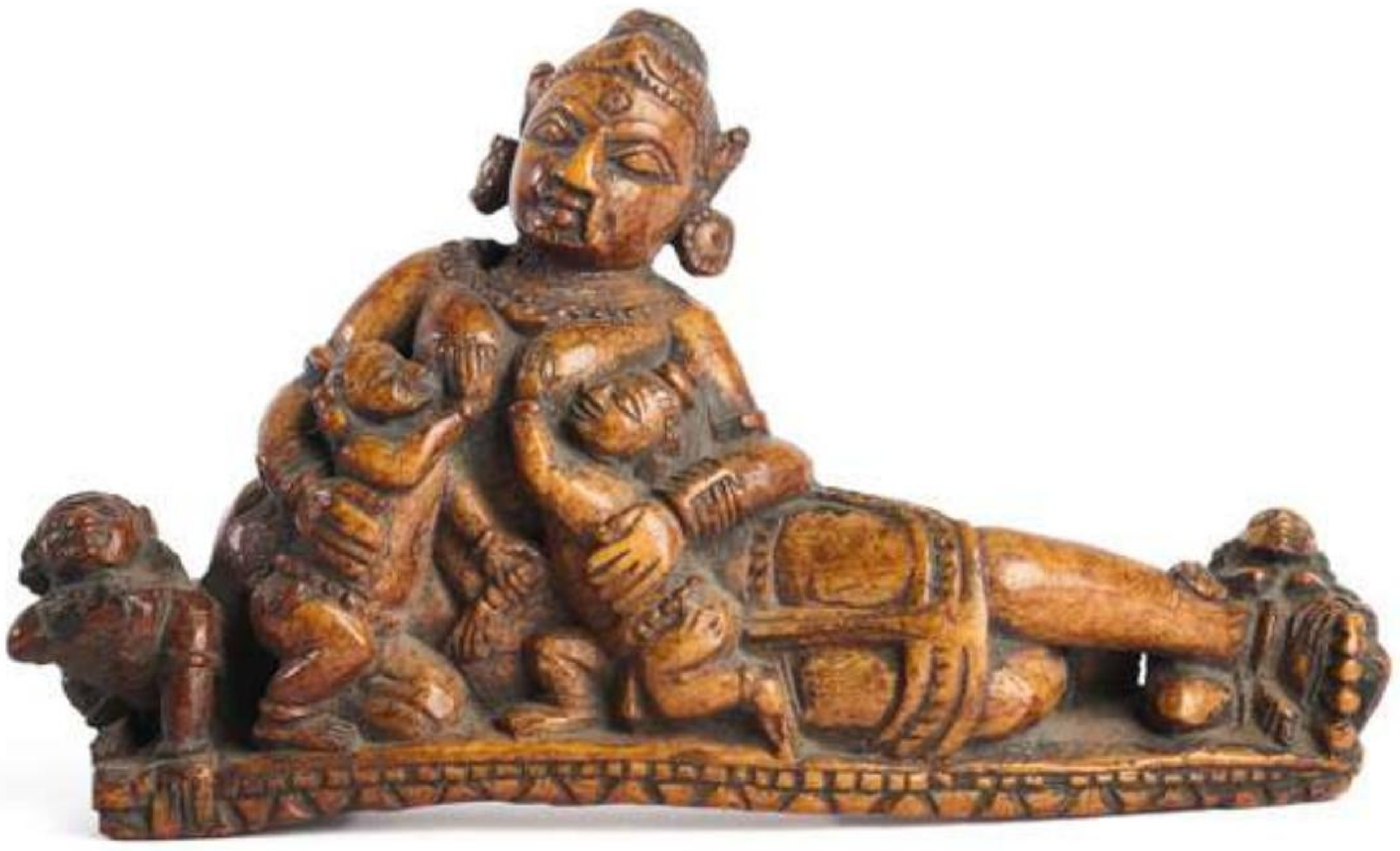
184

A BRONZE MONUMENTAL CAKRA, SOUTH INDIA, 18TH/19TH CENTURY

the wheel-shaped central element encircling a stylised openwork lotus flower, flanked by attached elements comprising a further cakra and a flame motif, a similar flamed motif on the top, supported by a turned shaft, mounted, 51cm high

The *cakra*, or wheel of the law, represents the rotation of the world, and through it, authority. As such it is an important emblem of Vishnu. This symbol probably either formed part of a large image of the deity or was carried as a standard during Vaisnavite processions.

£800-1,200

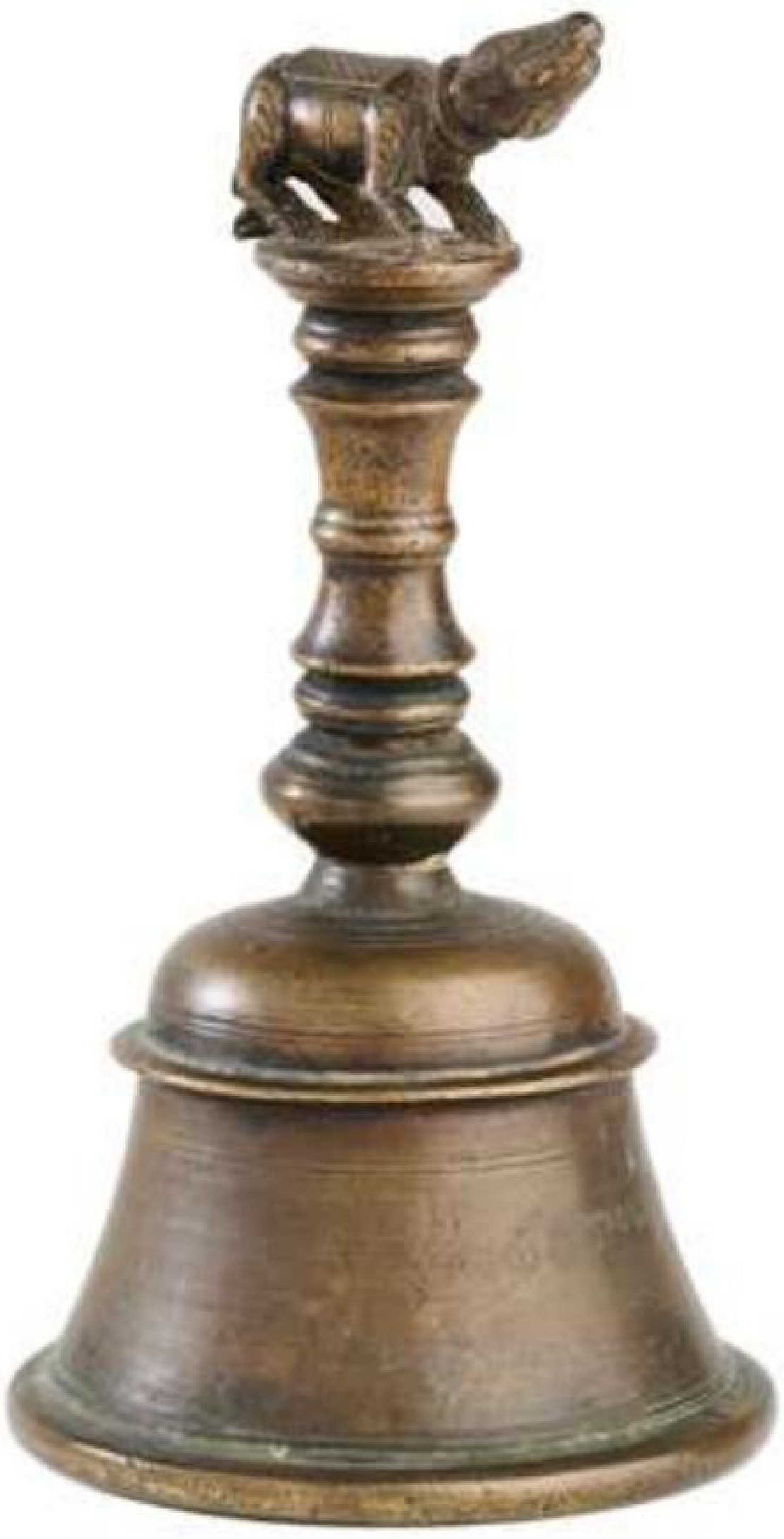


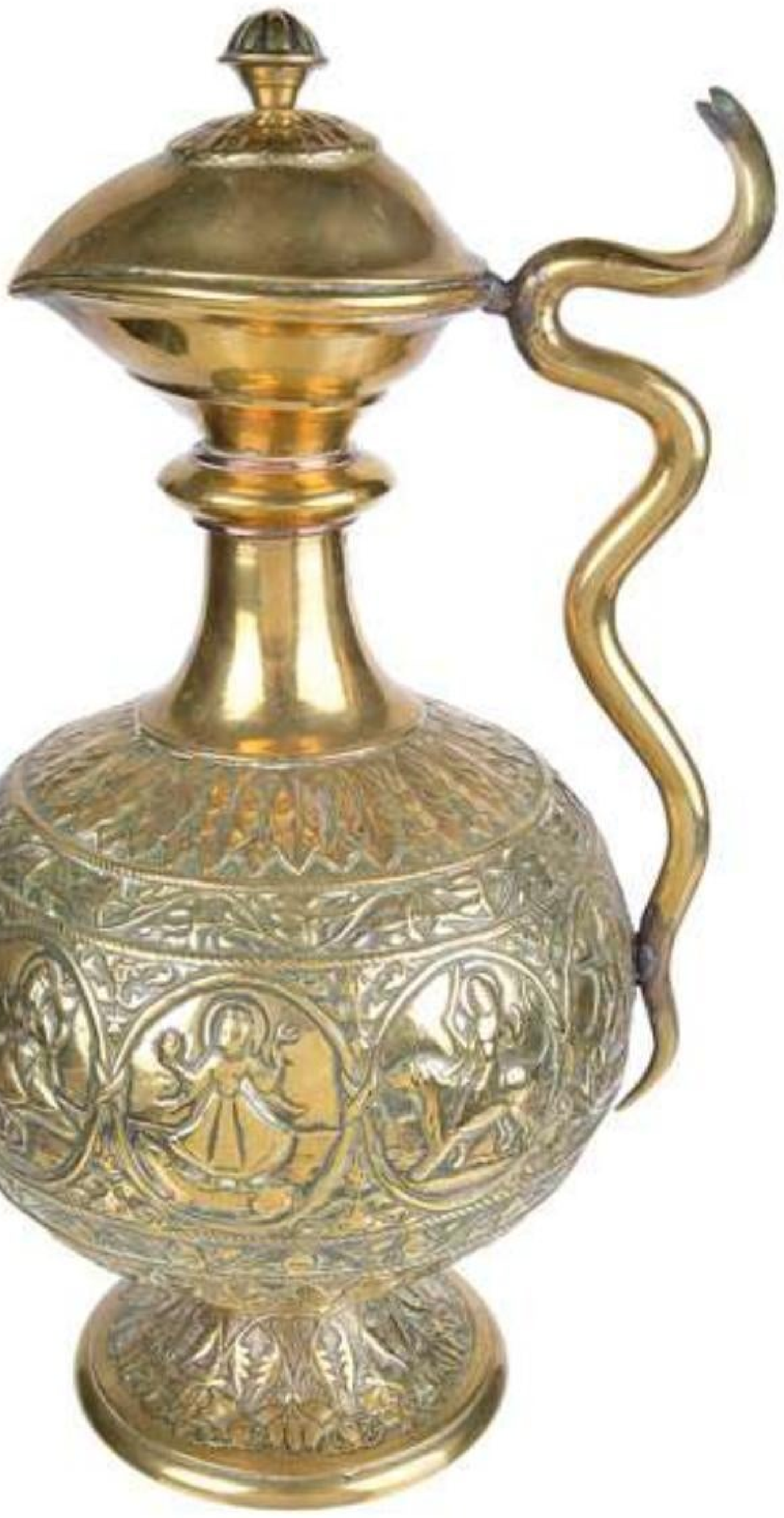
185

A CARVED BONE FIGURE OF A MOTHER WITH TWO CHILDREN, SOUTH INDIA, 18TH/19TH CENTURY

probably Yashoda with Krishna and Balarama, reclining on a decorated base with two further infants at either end 9cm high; 16cm long

£650-750





186

A BRONZE RITUAL BELL, DECCAN, SOUTHERN INDIA, 19TH CENTURY

with segmented handle and finial in the form of Ganesha's rat, the interior with iron clapper, inscription in Telugu on the side, 21cm high

£200-300

187

A BRASS EWER, JAIPUR SCHOOL OF ART, INDIA, LATE 19TH CENTURY

the globular body on flared rim foot, the ridged neck with *yoni* lidded spout, the handle in the form of a cobra, the sides decorated in repousse relief with a series of oval medallions depicting various Hindu deities, including Durga, Skanda, Vishnu, Siva and Ganesha, scrolling iris and acanthus borders above and below 37cm high

This ewer is typical of the revivalist works in hybrid style produced at the Jaipur School of Art in the last decade or so of the 19th century. For a tray with closely related decoration sold in these rooms, see 5th June 2024, lot 255. See also Oppi Untracht, Metal Marvels: South Asian Handworks Porvoo 1993 no.8.

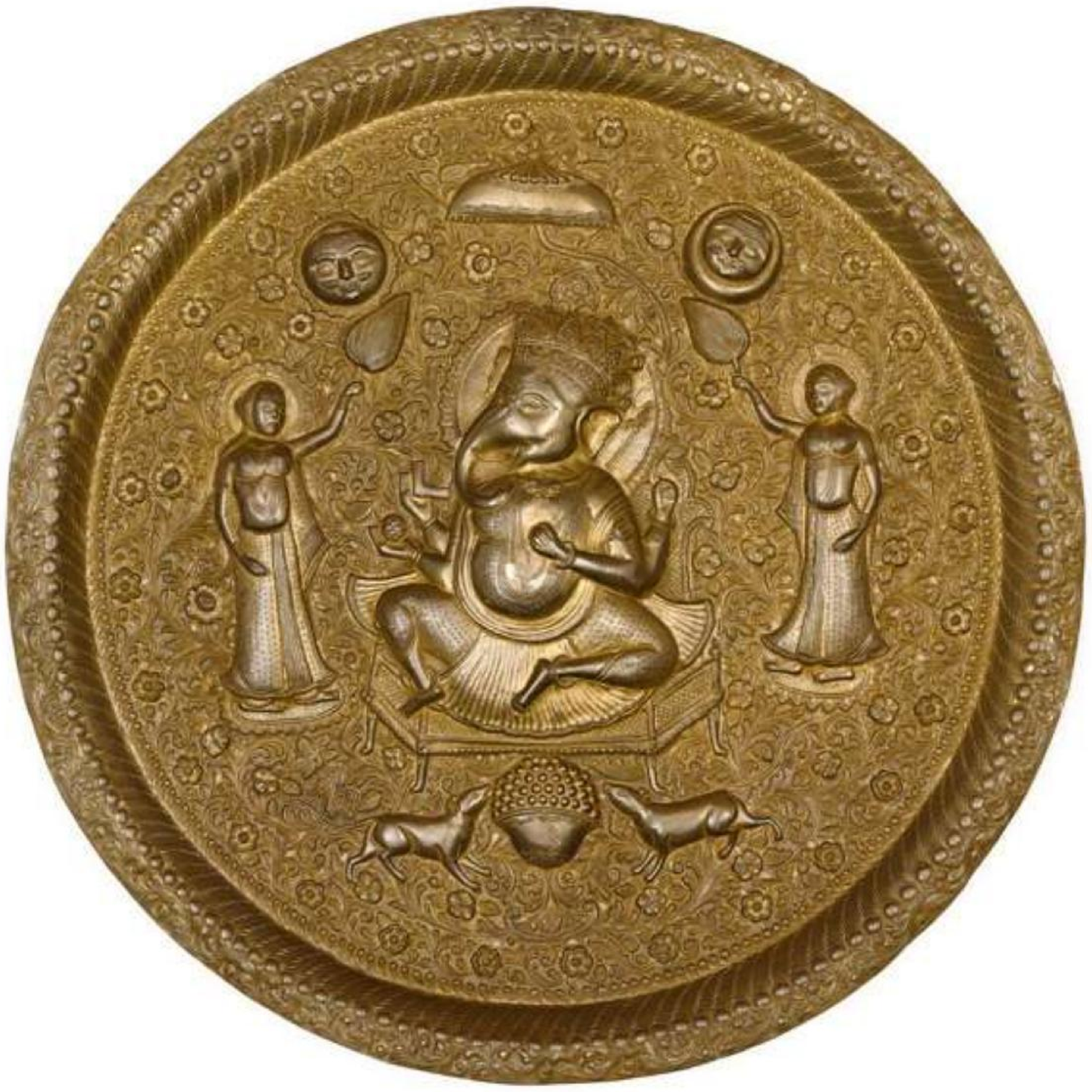
£400-600

188

A REPOUSSE BRASS TRAY DEPICTING GANESHA, NORTHERN INDIA, LATE 19TH CENTURY

of circular form, the elephant headed deity seated on a throne, flanked by *chauri* bearers amidst densely scrolling foliage, his bowl of sweets flanked by twin figures of his rat *vahana* below, a canopy and sun and moon emblems above, the raised lip with feather motifs and leafy scrolls, 69.5cm diam.

£300-500



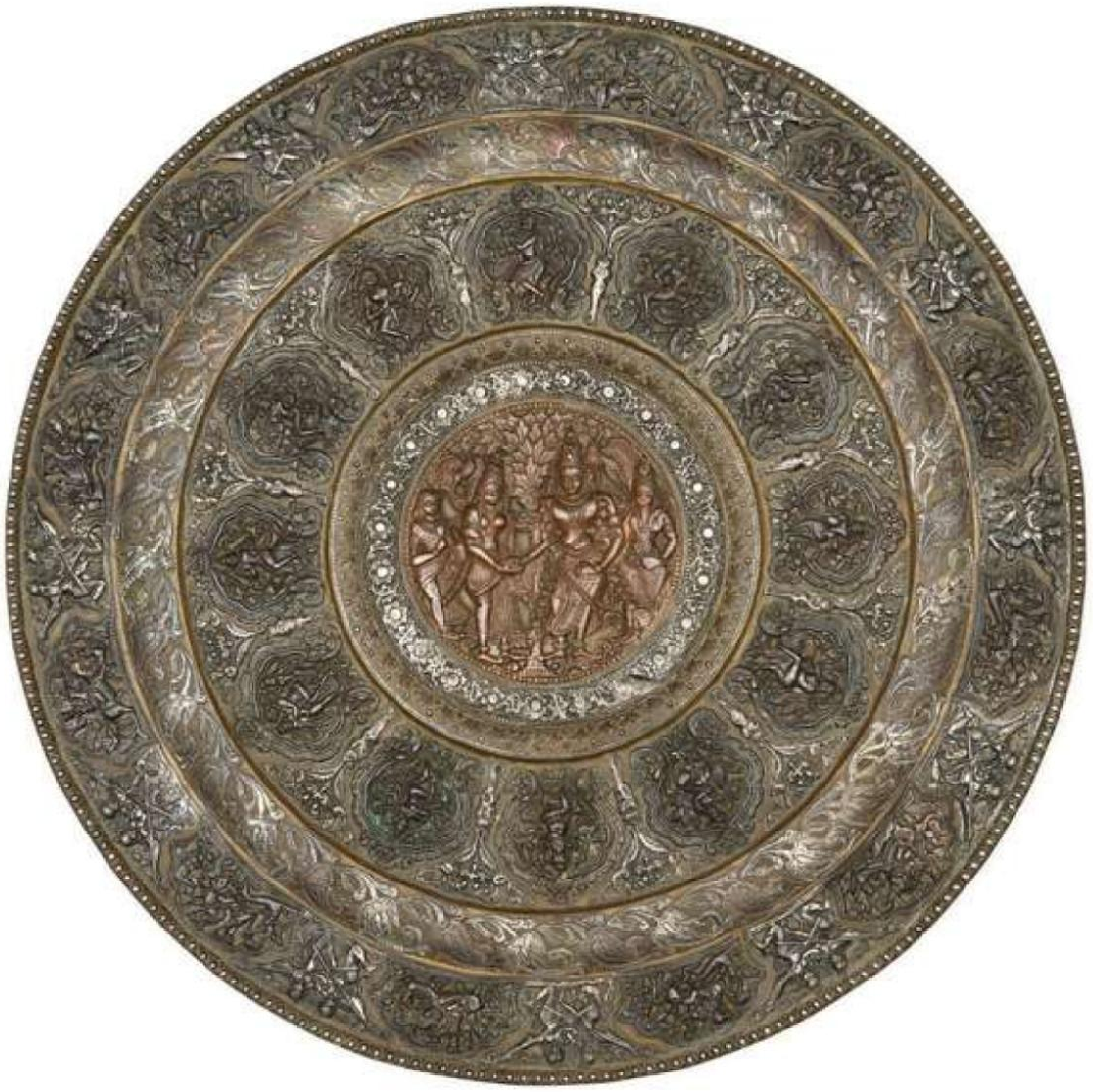
189

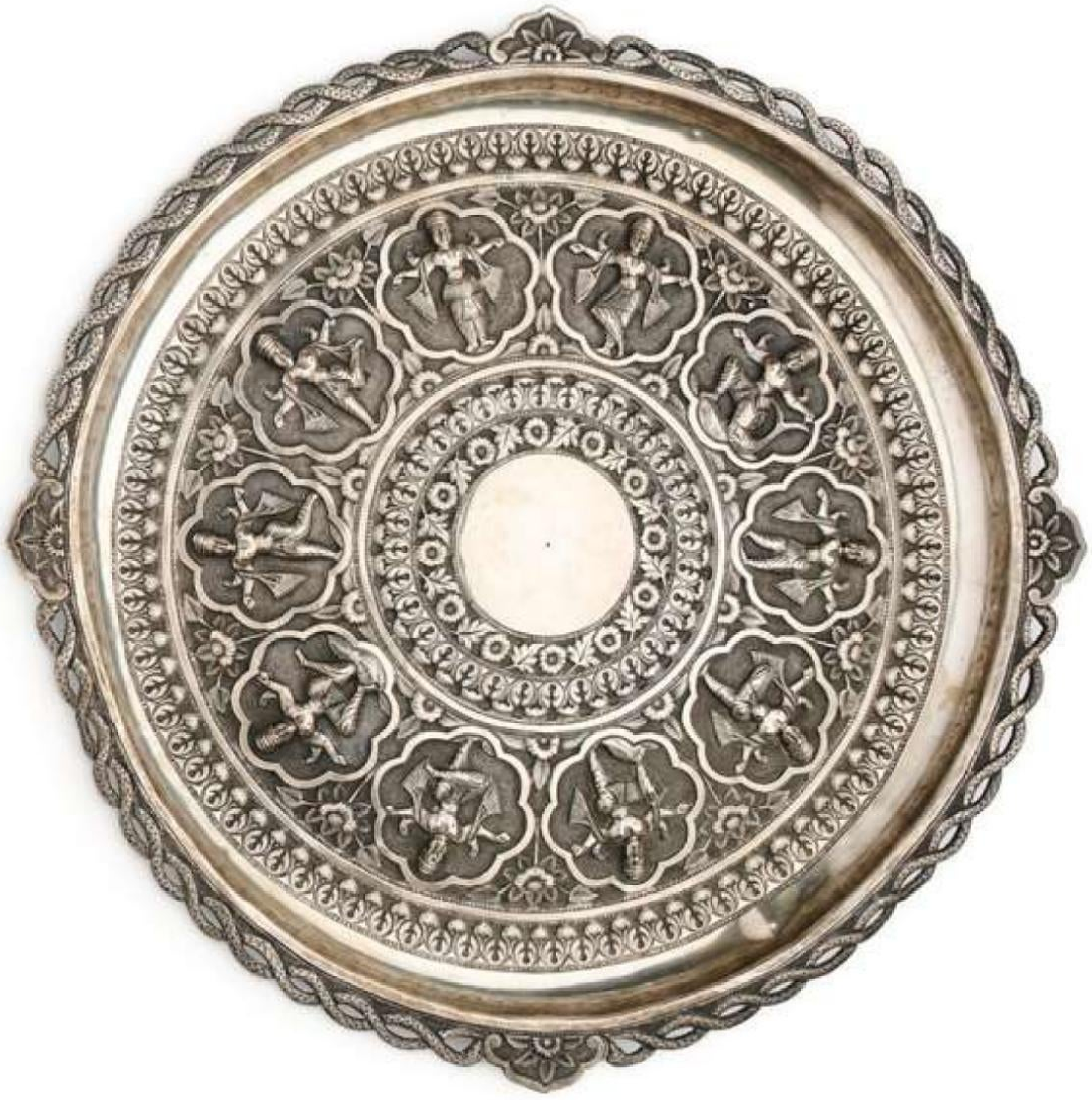
A SILVER AND COPPER INLAID BRASS TRAY, THANJAVUR (TANJORE), 19TH CENTURY

of circular form, profusely decorated with repousse relief vignettes, the central roundel depicting the marriage of Minakshi and Sundareshwara, surrounded by a double floral border and fringed with lotiform panels depicting Hindu deities, including Krishna, Saraswati, Brahma and Ganesha, the tondo with further leafy border and the lip with alternating hunting and *Krishnalila* dance scenes, silver bead design around rim, 60.3cm diam.

For a similar smaller tray in this technique, see *Untracht 1993*, p.63.

£300-500



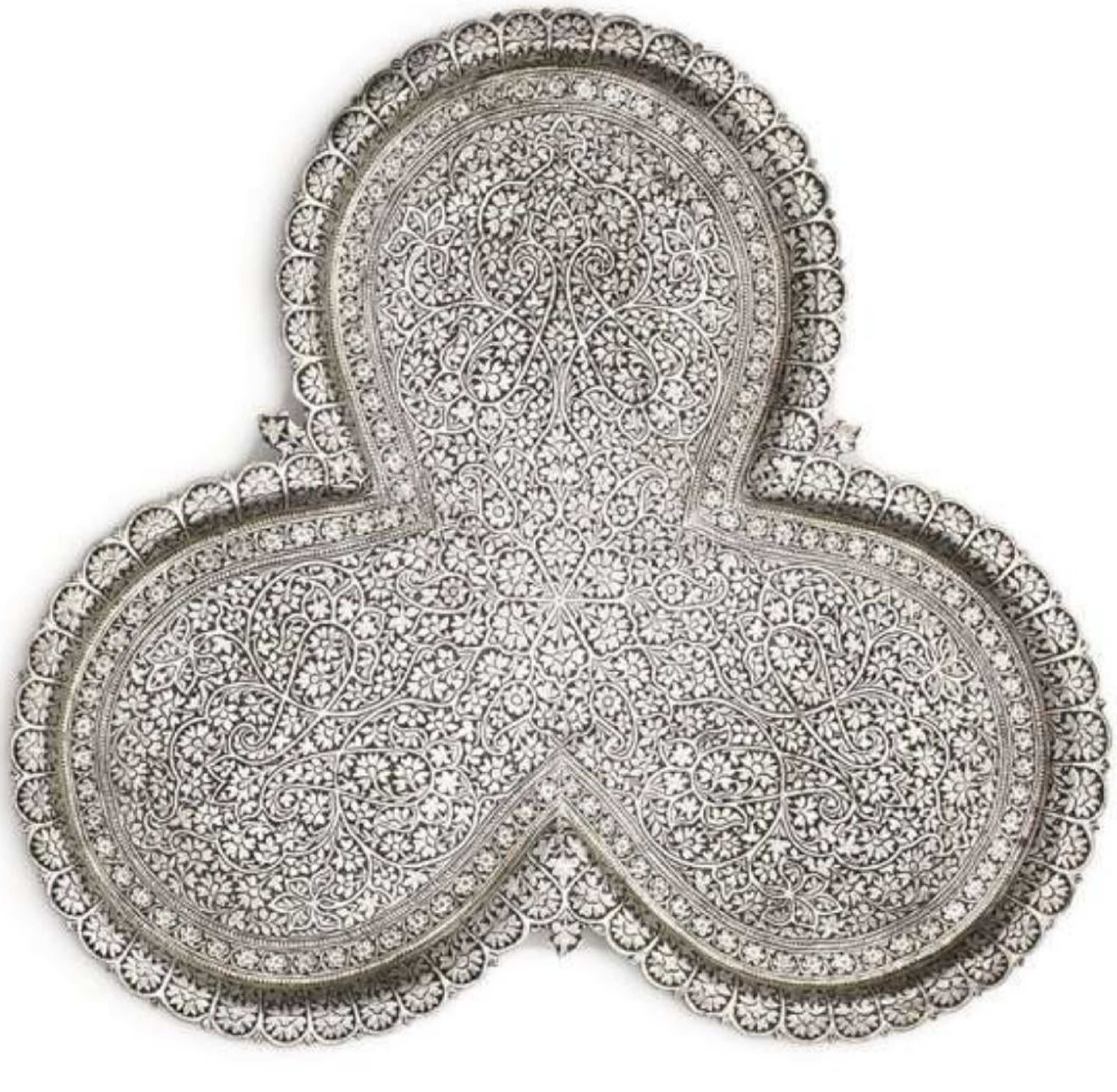


190

A SMALL SILVER SALVER, PROBABLY MADRAS, SOUTH INDIA, LATE 19TH CENTURY

of circular form, with *'swami* work' decoration comprising a band of chased and repousse lobed medallions depicting various deities around a central roundel, the raised lip with openwork twisted cobras, 2cm high; 30.5cm diam., 482.5g

£250-350



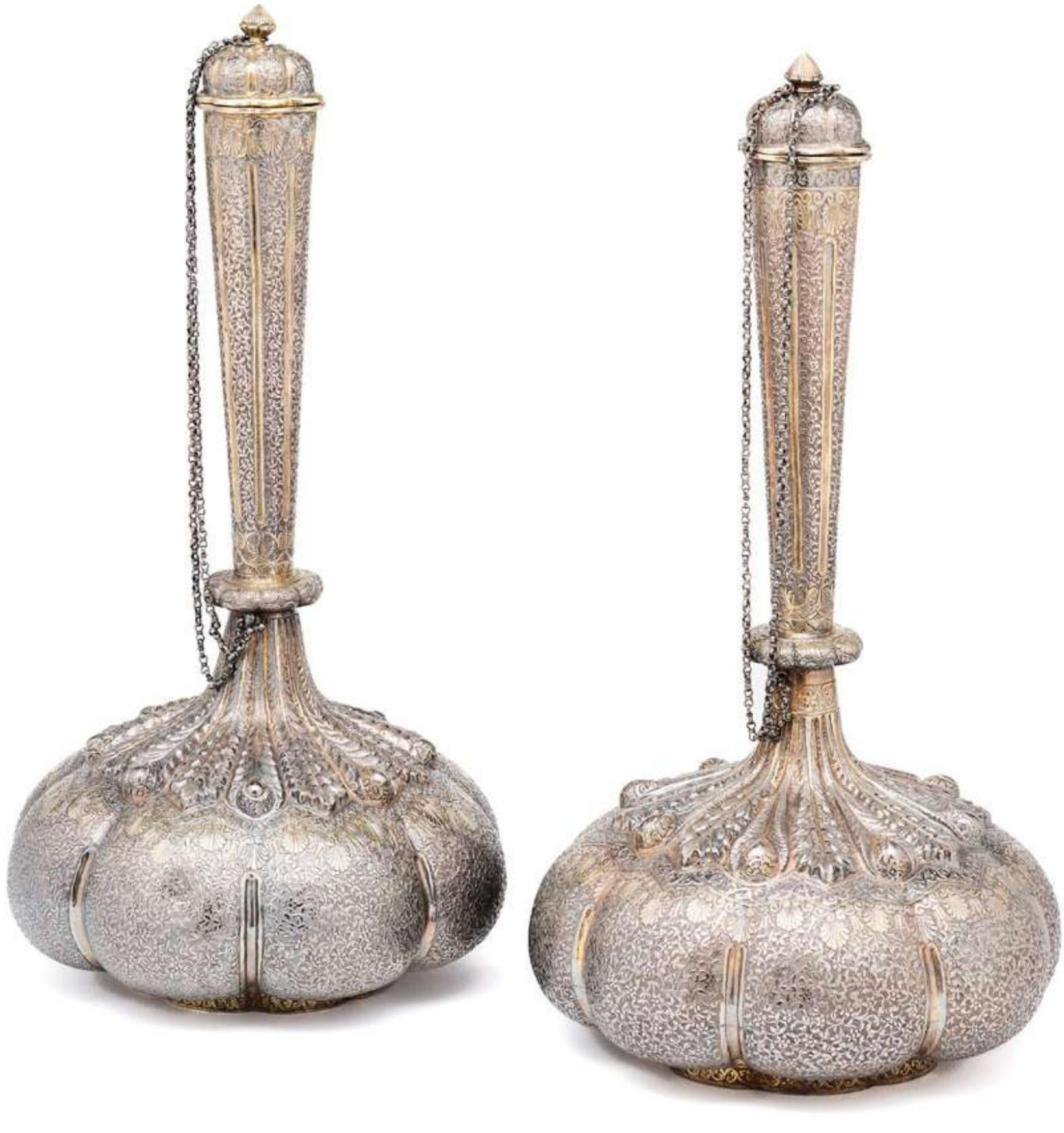
191

A SILVER TRAY, SRINAGAR, KASHMIR, CIRCA 1890

of trilobed form, decorated in the 'mosaic pattern, with intricate engraved flower and *boteh* motifs, the raised lip with repeated floral panels, on rim foot, 30.5cm max. diam.; 1.5cm high, 653.5g

For a circular plate from Srinagar with very similar decoration, see *Wilkinson 1999,* p.119, fig.202.

£300-500



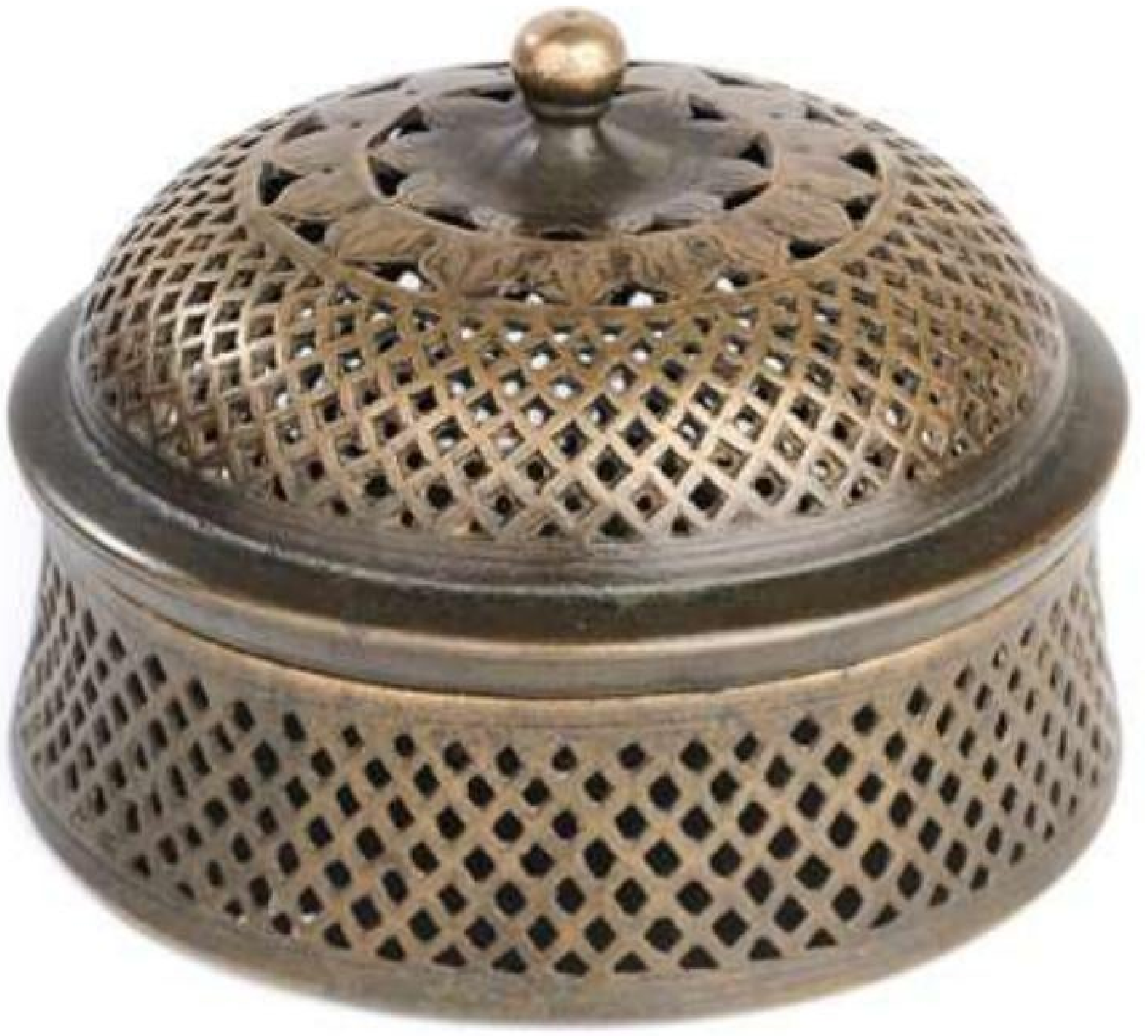
192

A PAIR OF PARCEL GILT SILVER BOTTLES (SURAHI), LUCKNOW, INDIA, 1860-1880

each with body of pumpkin-shaped form, with tall gently flared neck and domed hinged lid with bud finial and chain attachment, the lobed sides decorated with 'coriander flower' pattern, fringed with palmette motifs, 34.5cm high, one weighing 1086.5g, the other 1122.0g, total weight 2208.5g

For a Lucknow parcel gilt jug with similar 'coriander flower' decoration, see *Wilkinson 1999*, pl.222, p.133.

£2,500-3,500

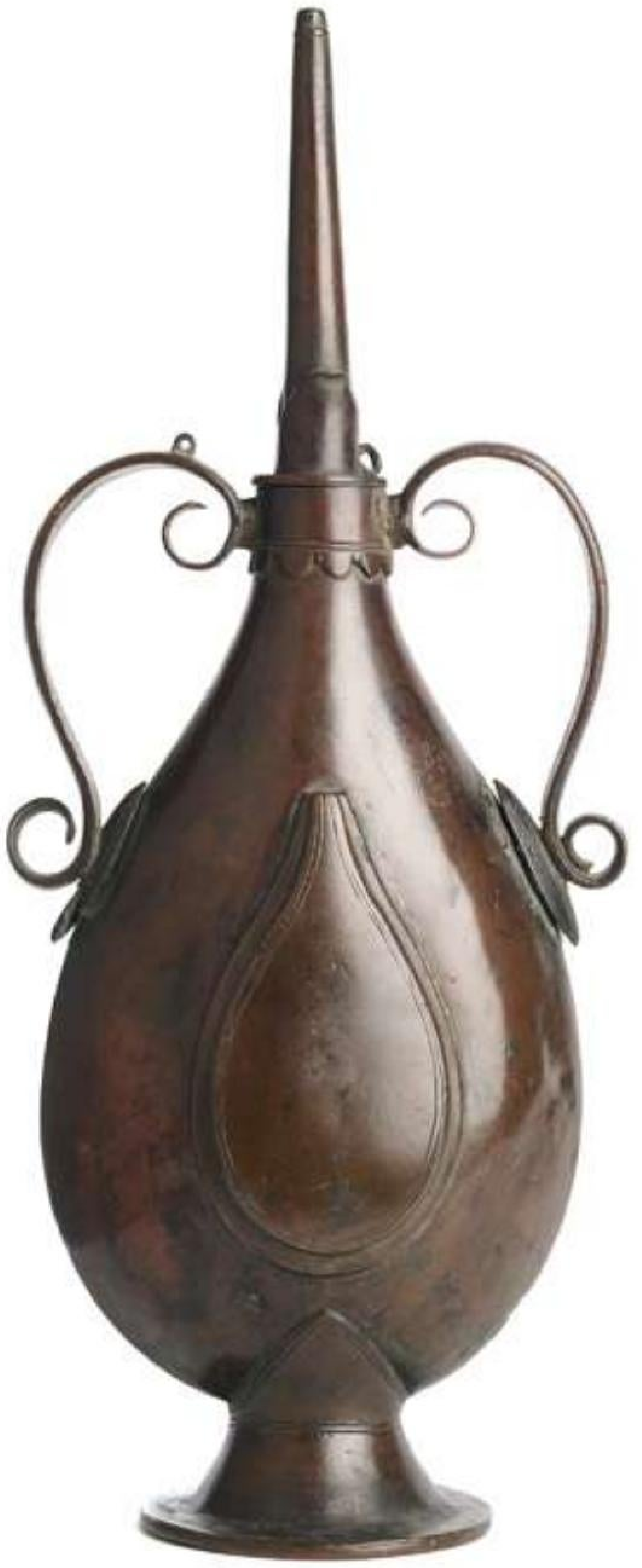


193

A BRONZE PANDAN, PROBABLY DECCAN, SOUTHERN INDIA, 18TH CENTURY

of circular form with domed lid, the pierced body with trellis design, the lid with bud handle framed by lotus petal roundel, 9cm high; 13cm diam.

£400-600



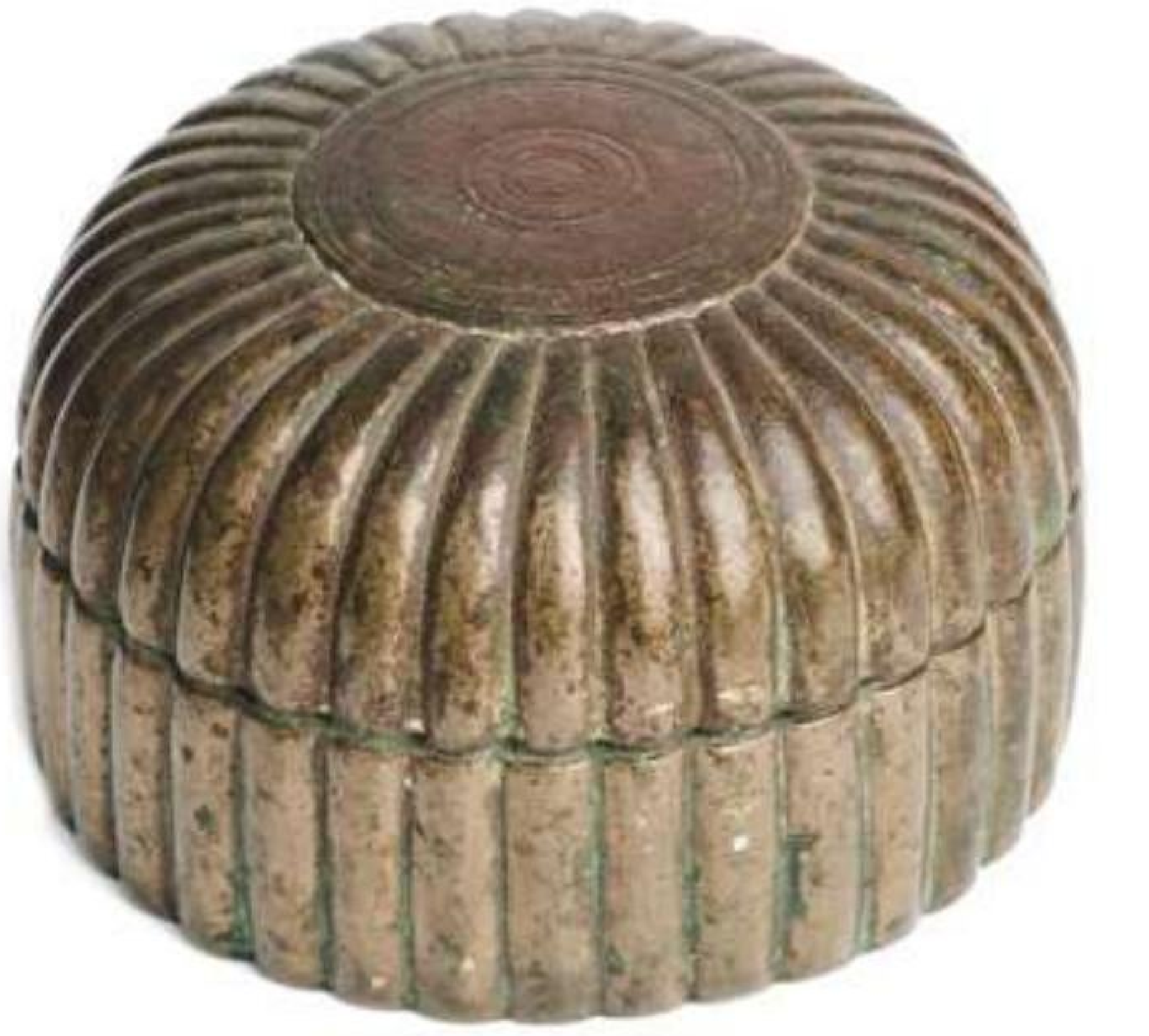
194

A TEMPLE OIL FLASK, DECCAN, SOUTHERN INDIA, 19TH CENTURY

of drop-shaped form, with twin scrolling handles and tapered neck, 38cm

For a similar flask, see *Mallebrein 1993,* no.203, p.274.

£200-300



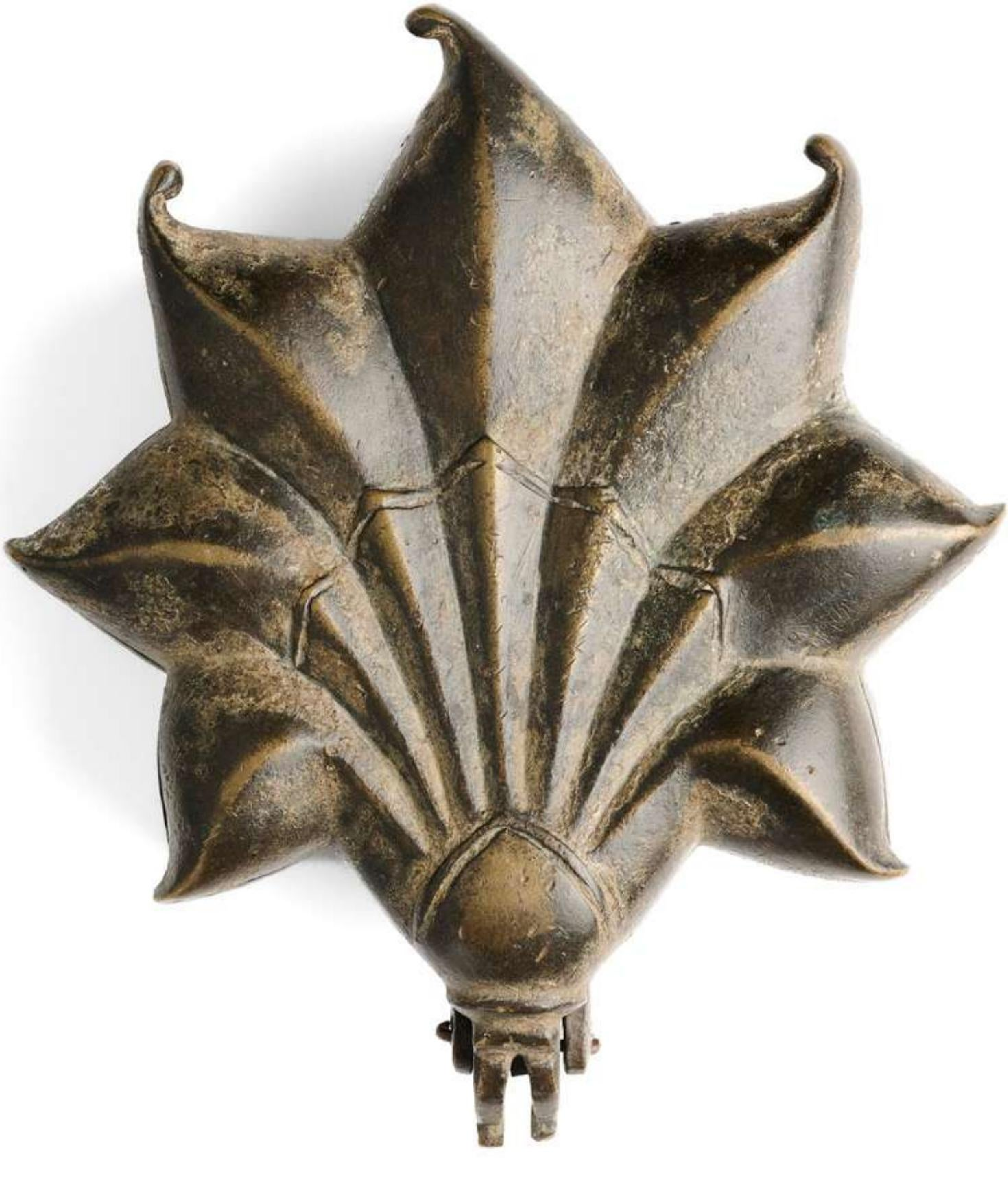
195

A BRONZE PAN BOX (PANDAN), INDIA, CIRCA 1700

with domed lid, the sides with radiating lobed decoration, 6.5cm high; 11.5cm diam.

For a similar example, see *Zebrowski 1997,* fig.466, p.273. A smaller related *pandan* sold recently in these rooms, see 5 June 2024, lot 143.

£300-400



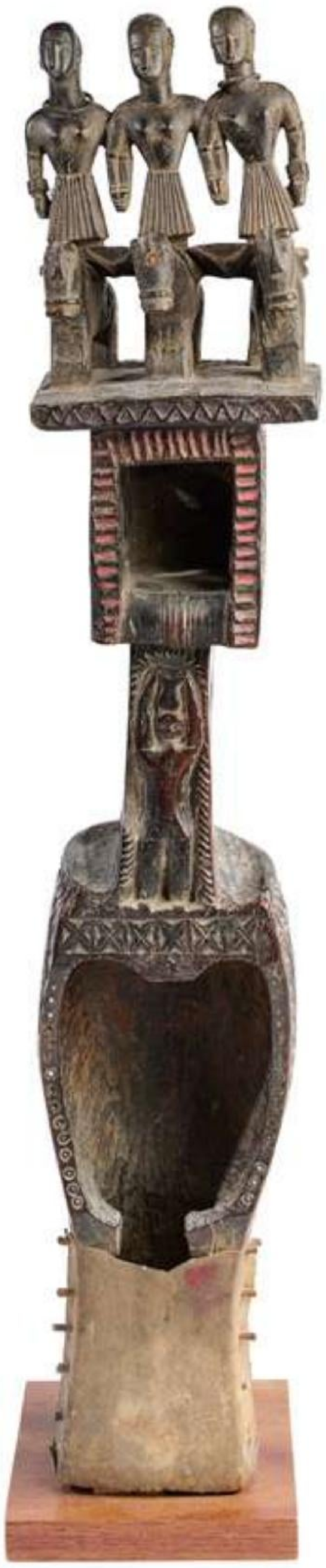
196

A BRONZE PAN BOX (PANDAN) IN THE FORM OF AN IRIS FLOWER, INDIA, 18TH/19TH CENTURY

with hinged lid and compartment in the form of an eight-pointed star, 5cm high; 15cm max. diam.

For a similar *pandan* formerly in the Krishna Riboud collection, now in the Musee Guimet, Paris, see *Okada 2000,* p.87-89.

£500-700

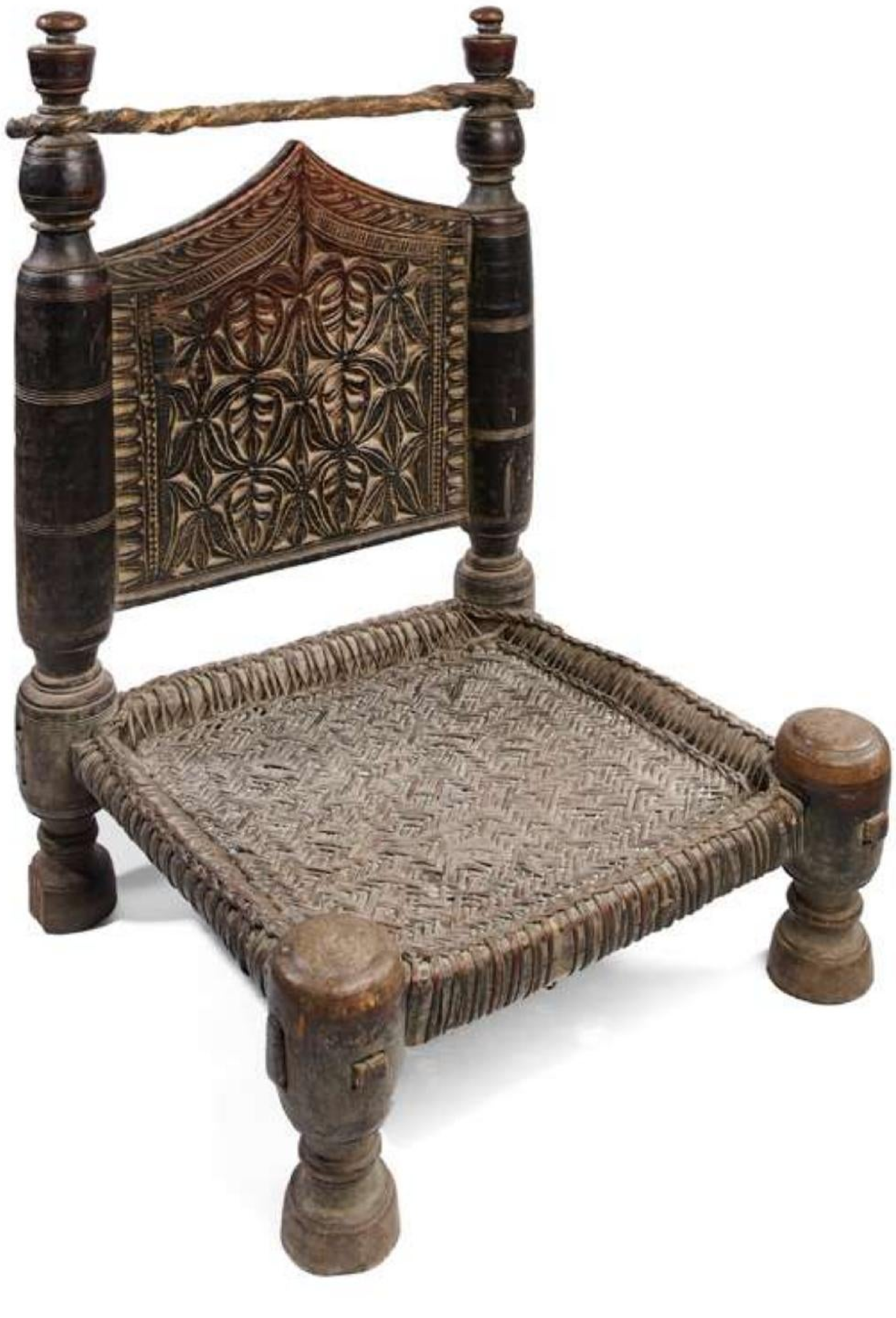


197

A SANTAL LUTE (DHODRO BANAM), EASTERN INDIA, PROBABLY JHARKHAND, CIRCA 19TH CENTURY

wood, the sides carved with vegetal and abstract relief decoration, a pair of elephants at the bottom, the lower portion with hide resonator, a figure in relief above holding aloft a waterpot, the headstock pierced on either side for three tuning pegs (now missing), surmounted by three carved horsemen, holding hands two with brass necklace, mounted, 81cm high

¤ £300-400



198

A SWAT VALLEY WOOD CHAIR, NORTH-WESTERN PAKISTAN, CIRCA 19TH CENTURY

with low woven cane seat, turned legs and arched back panel carved leaf motifs, twisted hide stringing between the two terminals, 68.5 x 50 x 48cm

Provenance: Private collection, Belgium

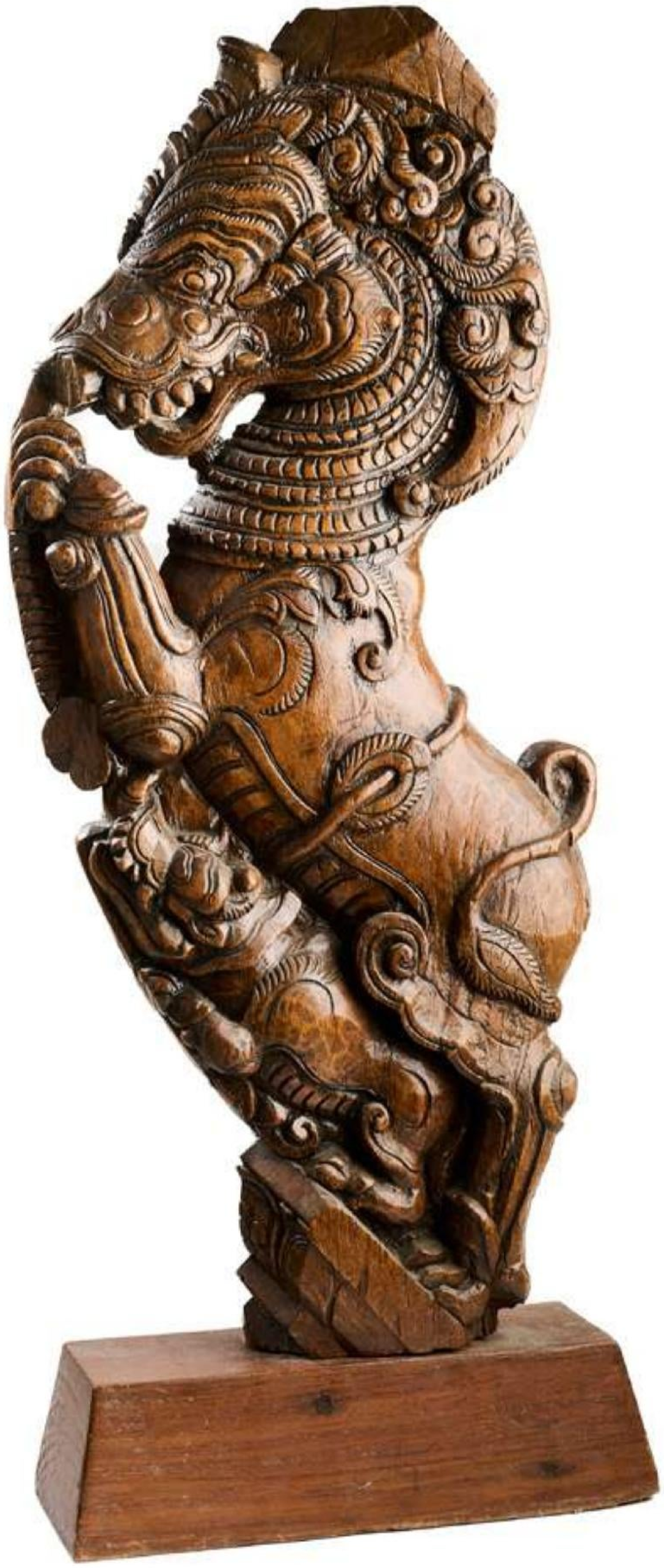
‡ £250-350

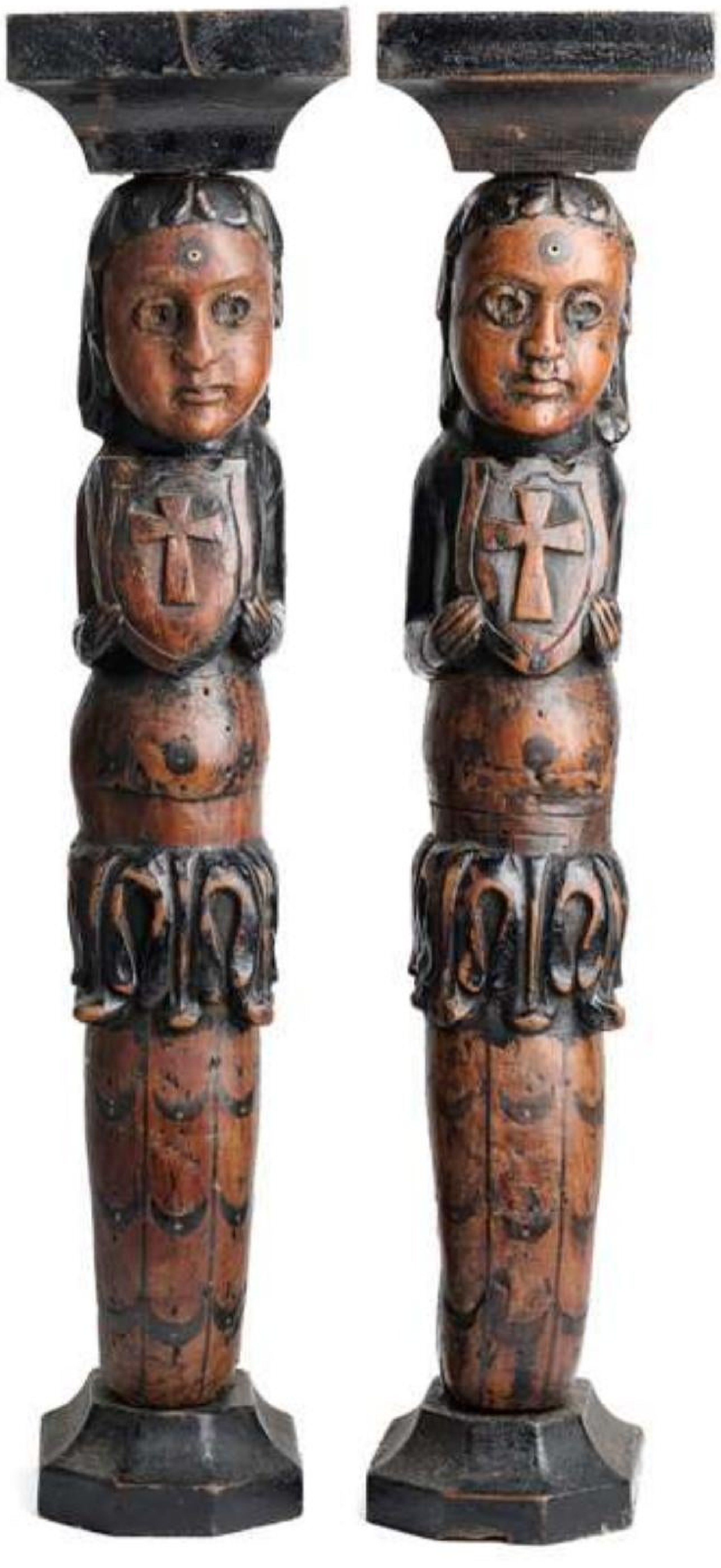
199

AN ARCHITECTURAL STRUT IN THE FORM OF A MYTHICAL LION (YALI), KERALA, SOUTH INDIA, 19TH CENTURY

carved wood, the rearing body with flaming mane, gaping fangs and snout with an elephant's trunk, a figure of a ferocious rat below, carved malayalam letttering near base, mounted, 71cm high

£250-350





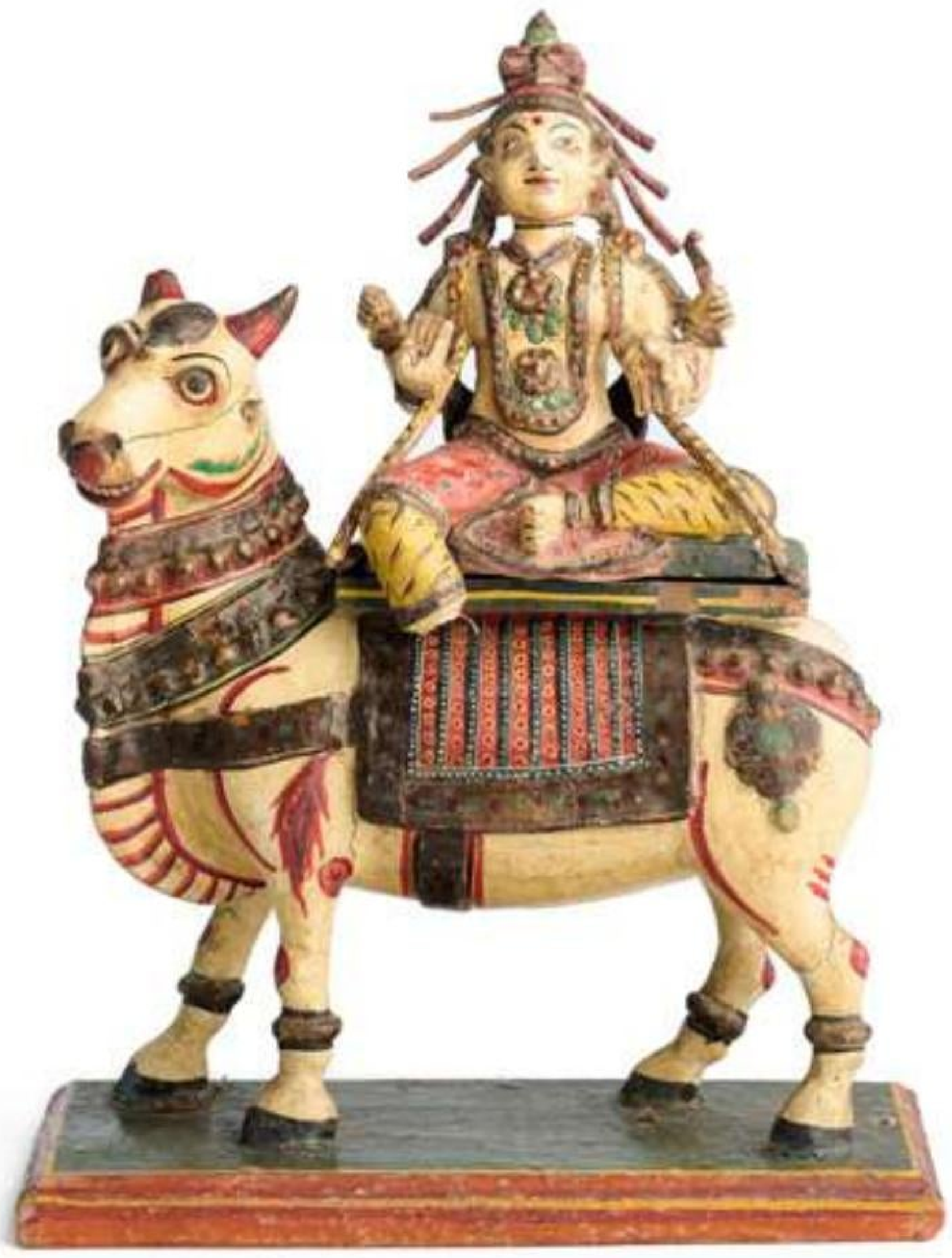
200 ◉

A PAIR OF WOOD ATLANTES FROM A CONTADOR, GOA, CIRCA 17TH CENTURY

partly ebonised and inlaid with ebony, each with fish shaped lower body below an acanthus skirt, holding a shield with Christian cross at the chest, later base and abacus, 50.3cm each

For a complete cabinet on stand with similar figures of atlantes in the Victoria and Albert Museum, London, see *Jaffer 2002,* no.22, p.58-59.

£500-800



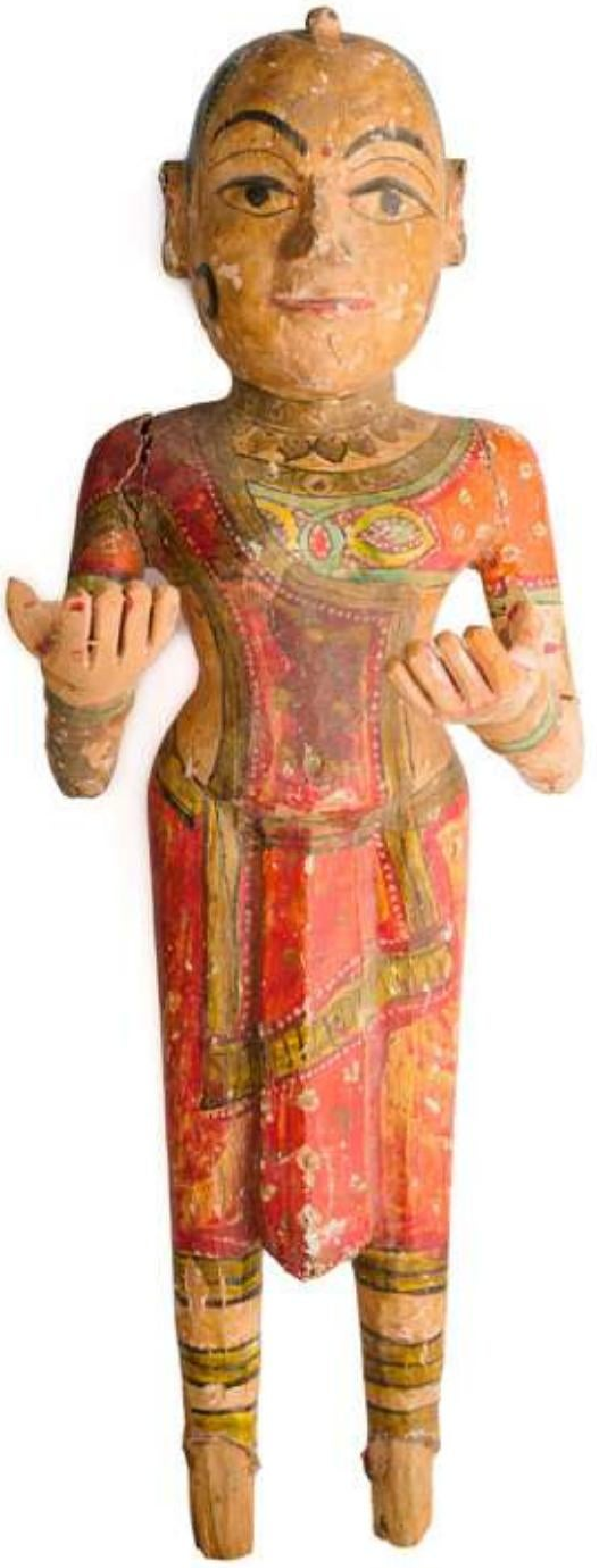
201

A POLYCHROME PAINTED WOOD FIGURE OF SIVA ON NANDI, PROBABLY KONDAPALLI, DECCAN, INDIA, CIRCA 1880

in two sections, the four armed god, seated in *lalitasana* on a removable platform on his *vahana's* back, on rectangular base, 21cm high

Figures of this type were made from a wood called *tella puniki* and were used for educational purposes to be displayed in museums, demonstrating the characters and deities of India, and later they were made as mementoes for the expatriate community. For a pair of later examples in the National Handicrafts and Handlooms Museum, New Delhi, see *Jain & Aggarwala 1989,* p.202.

£250-350



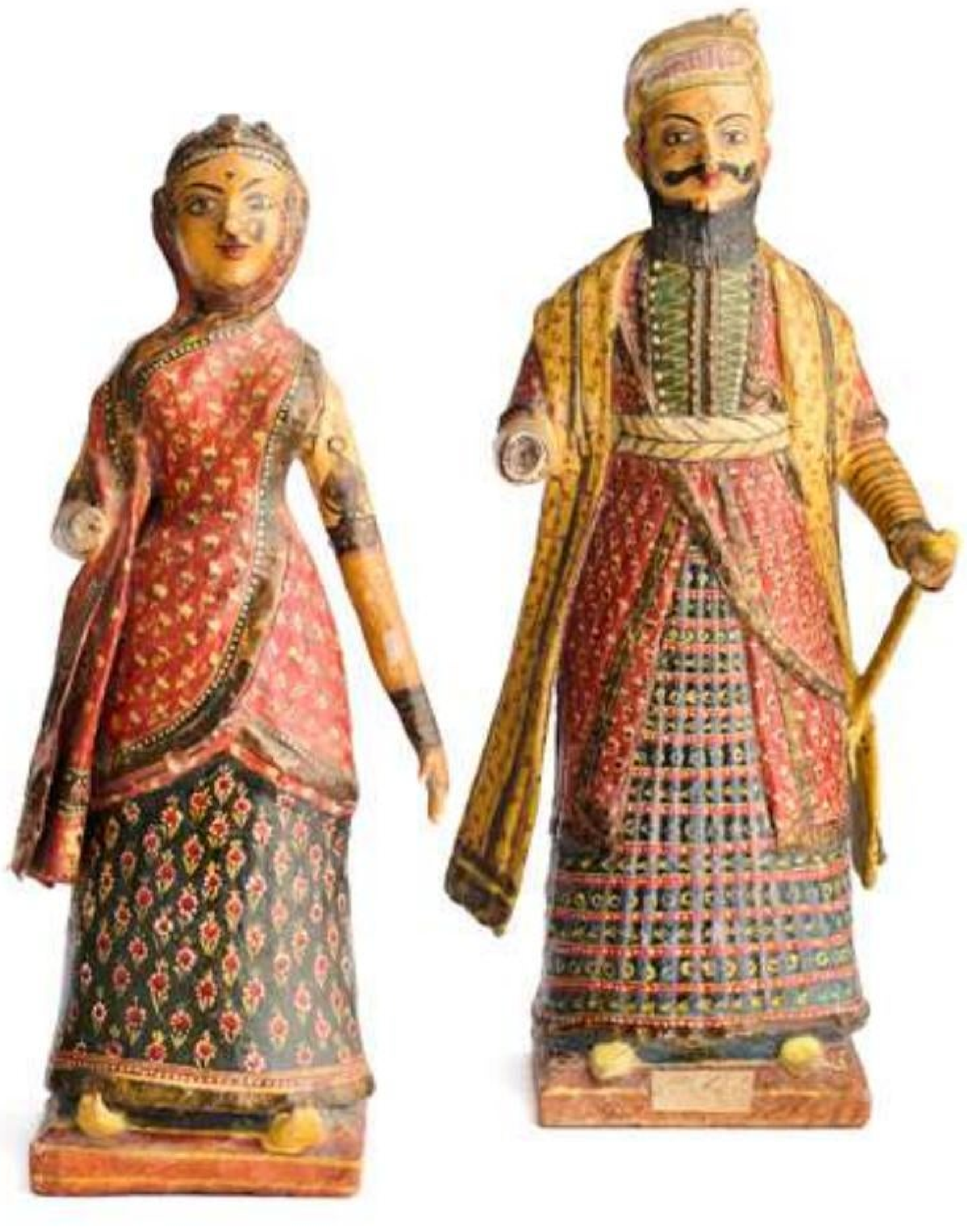
202

A POLYCHROME PAINTED WOOD FIGURE OF GAURI, RAJASTHAN, INDIA, CIRCA 1900

standing erect, her hands outstretched, 53cm high

For two similar images of Gauri, a form of Parvati, in the National Handicrafts and Handlooms Museum, New Delhi, see *Jain & Aggarwala 1989*, p.94.

£200-300

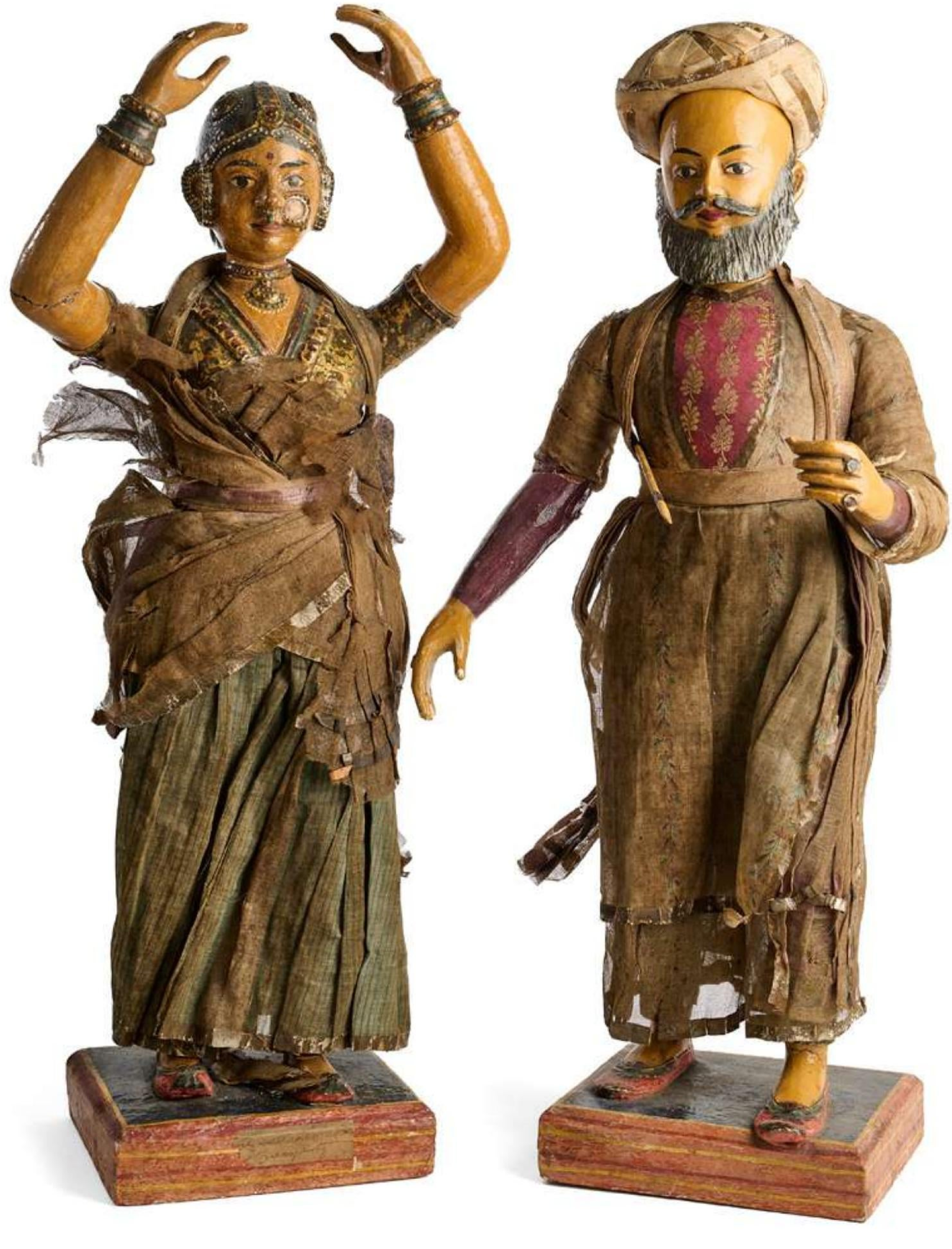


203

A PAIR OF SMALL CARVED AND PAINTED WOOD FIGURES, POSSIBLY PONDICHERRY, SOUTHERN INDIA, CIRCA 1880

each on rectangular base, the man wearing long flowing coat and turban, a staff in his left hand, indistinct label on the base, the woman with headscarf and floral skirt, 19cm; 18cm

£200-300

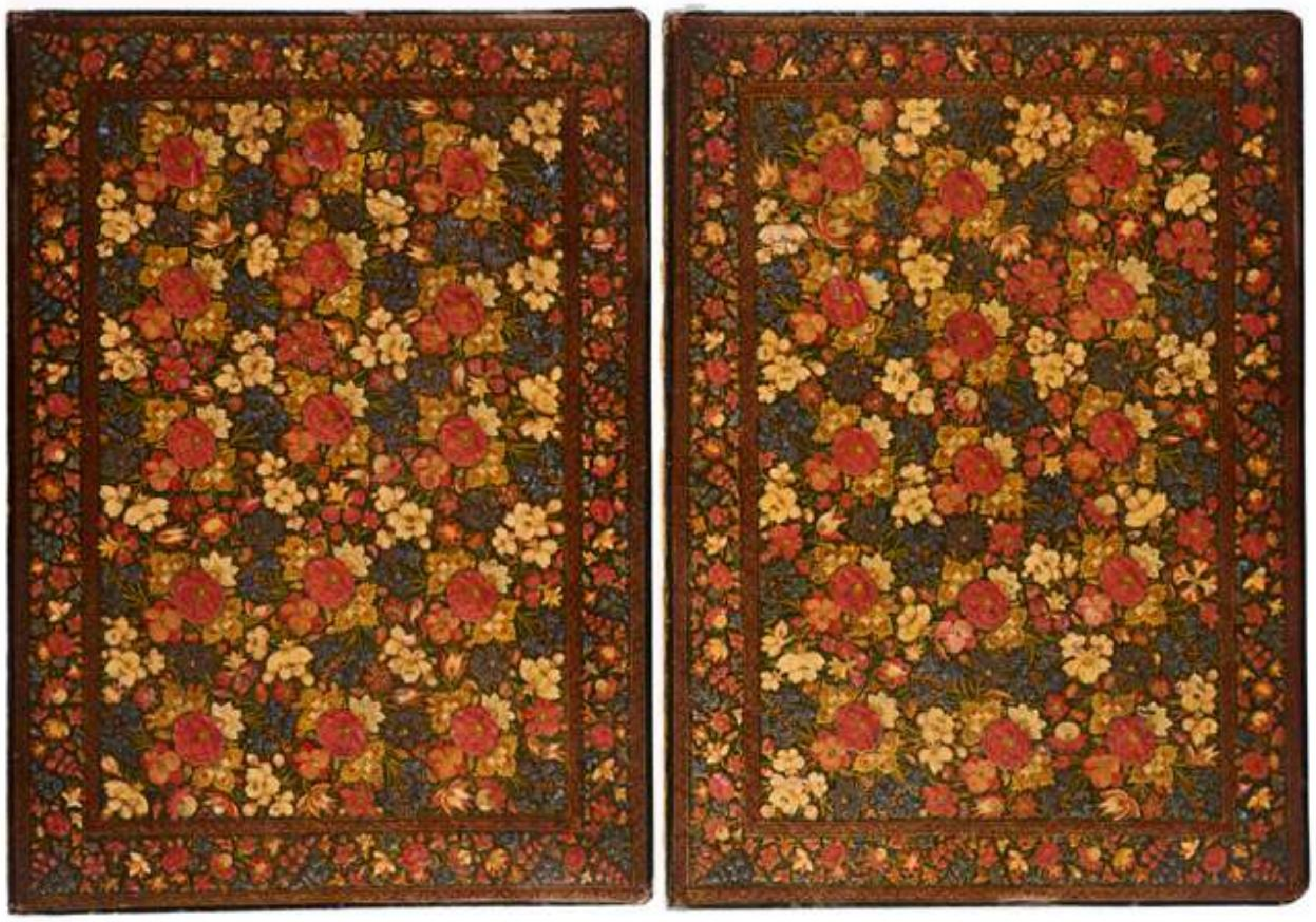


204

A PAIR OF LARGE SOUTH INDIAN CARVED AND PAINTED WOOD FIGURES, POSSIBLY PONDICHERRY, CIRCA 1880

polychrome paint and gilt-gesso, fabric clothing, both on rectangular bases, the man wearing beard and turban, the woman with her hands raised, wearing elaborate jewellery and her hair scrolled at the back, the latter with fragmentary old label reading *[…] musulmane […],* 55cm; 53.5cm (2)

£400-600

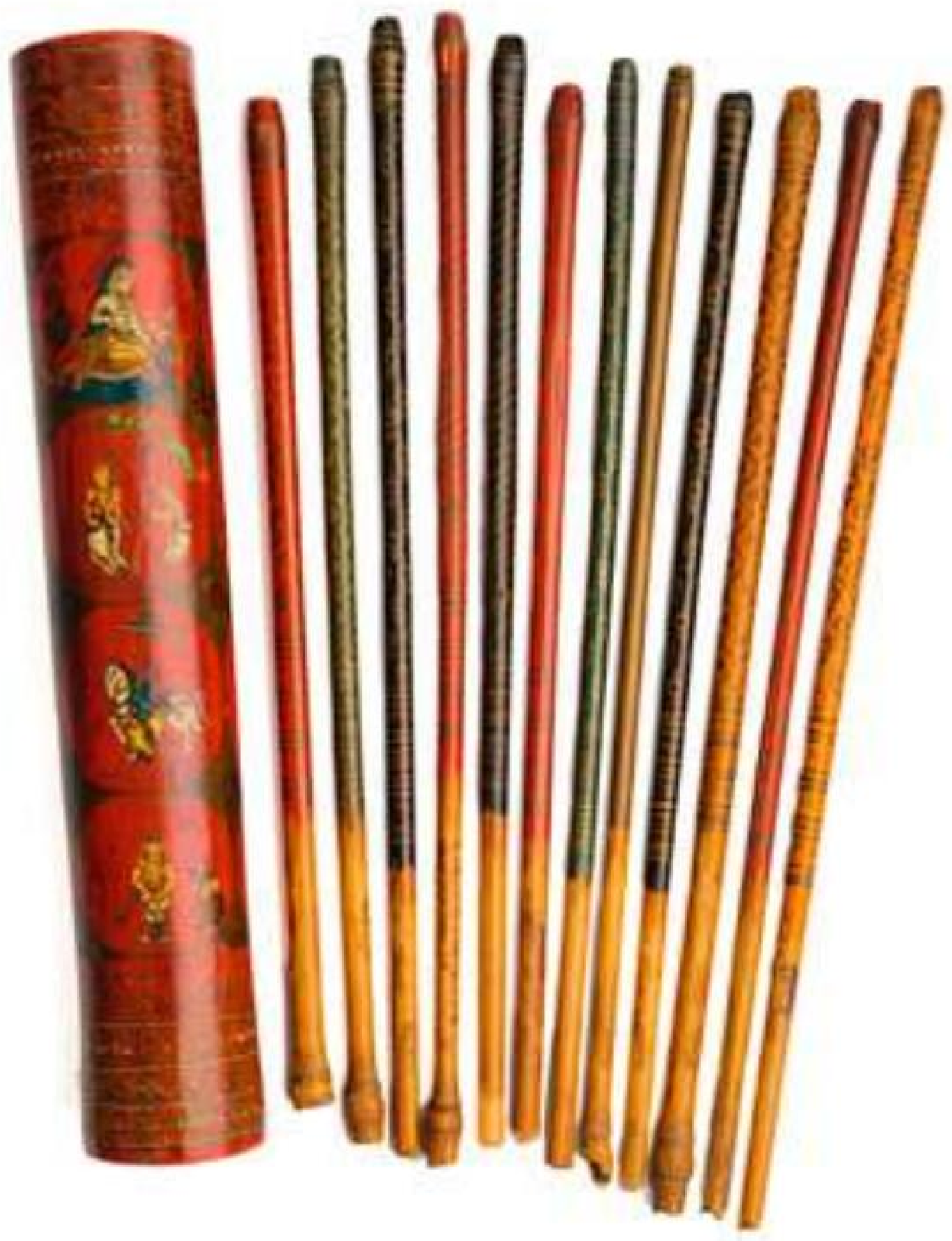


205

A PAIR OF PAINTED PAPIER MÂCHÉ FOLDER COVERS, KASHMIR, LATE 19TH CENTURY

lacquered polychrome with gold in low relief, each decorated with dense floral forms, surrounded by a similar floral border, the inner side painted with gold foliate medallion on black ground, 32.8 x 23.5cm each (2)

£400-600

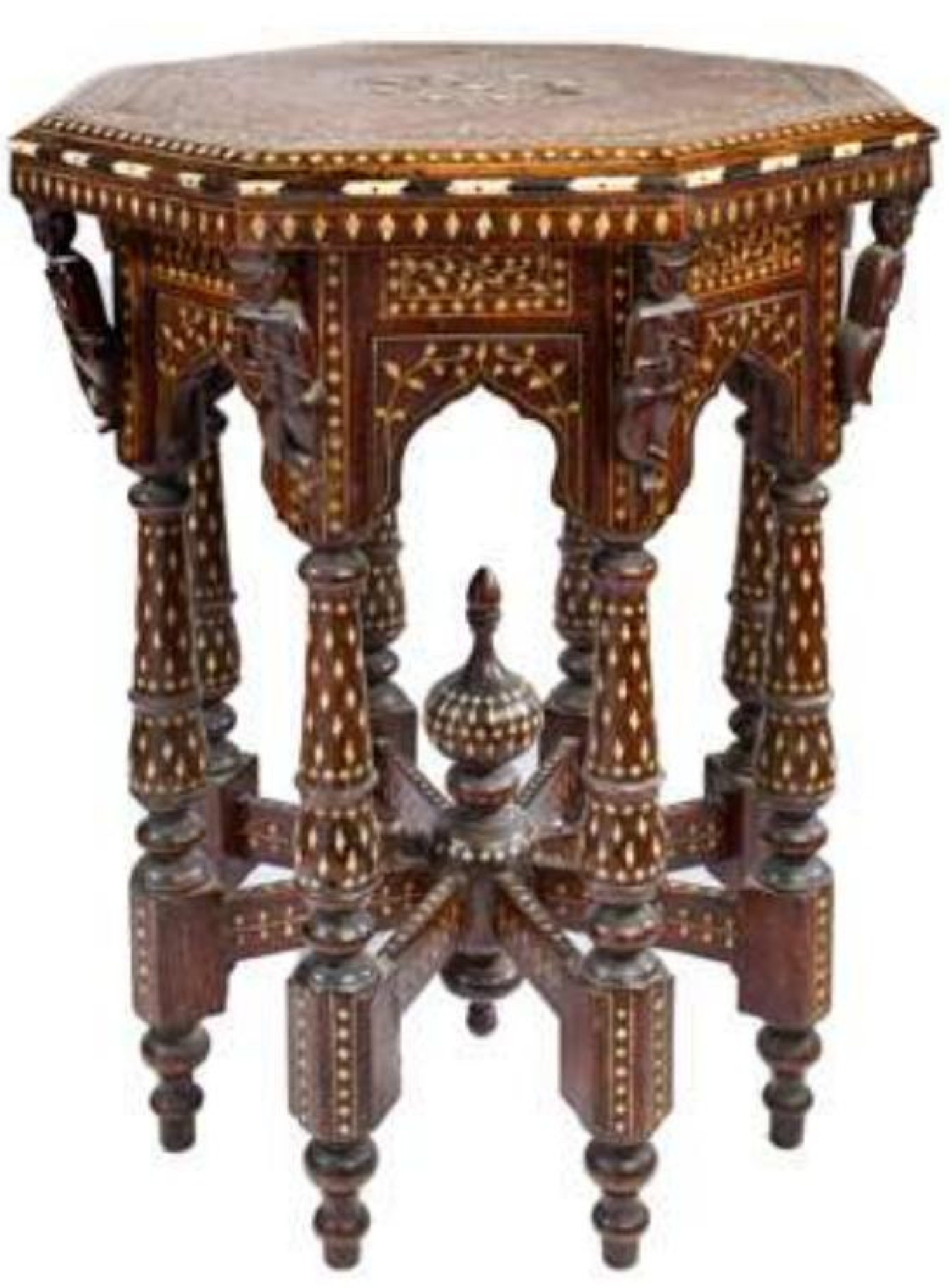


206

A PAINTED BAMBOO CONTAINER, PROBABLY KURNOOL, SOUTHERN INDIA, 19TH CENTURY

of cylindrical form, polychrome-painted with four tiers of images of Hindu deities, including avatars of Vishnu and Siva with Parvati, within circular medallions on red ground, stylised floral borders above and below, containing twelve coloured bamboo rods with gold painted decoration, 30.5 x 5cm (container); 34cm and smaller (rods)

£400-600



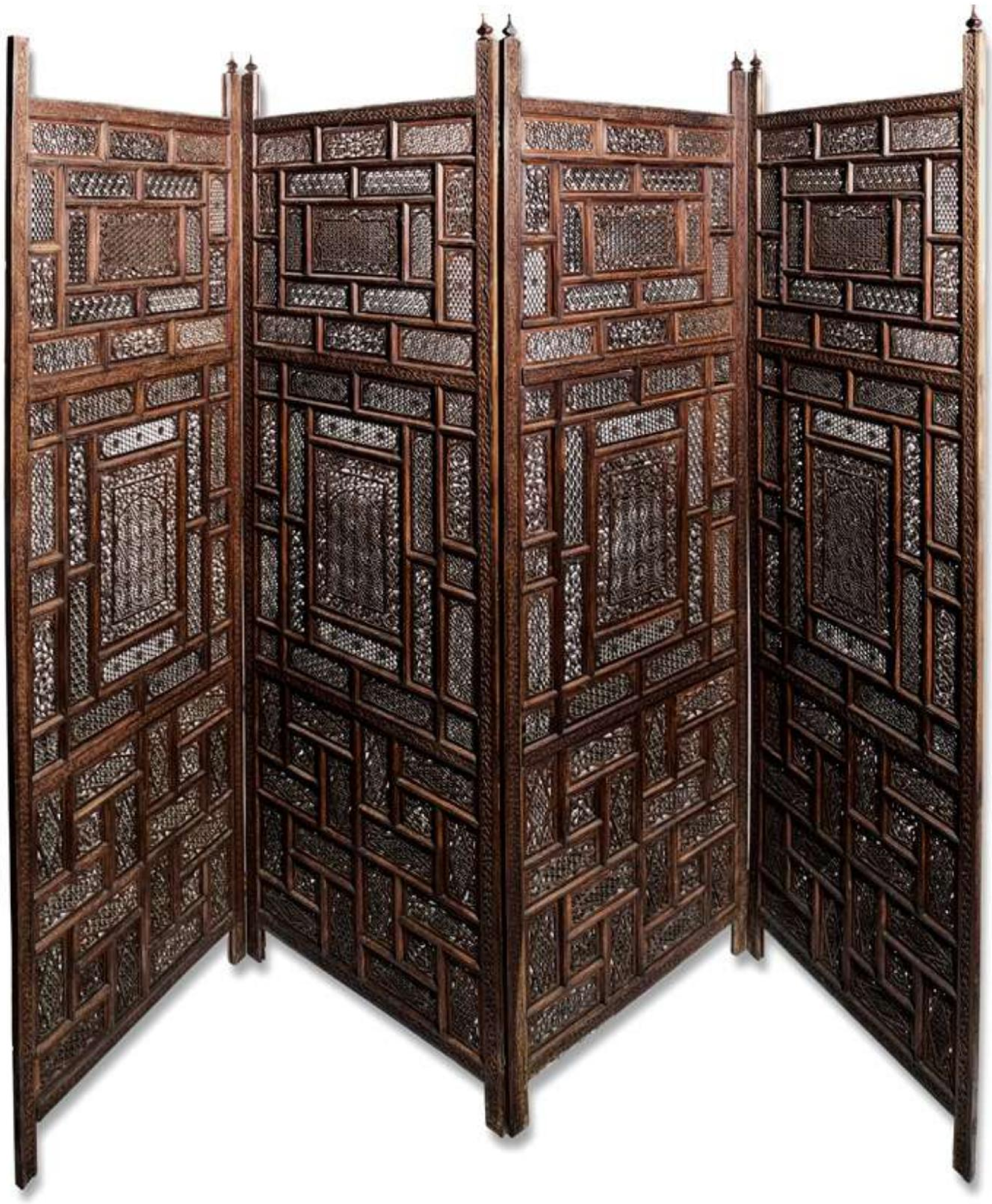
207 ◉

AN ANGLO-INDIAN SIDE TABLE, HOSHIARPUR, PUNJAB, CIRCA 1900

shisham wood inlaid with ivory and ebony, the overhanging octagonal top with stylised foliate design and supported by atlantes above the arcaded legs, 61.5cm high; 55.5cm max. diam.

Ivory Declaration Submission Reference: TF65HKNJ.

£400-600



208

AN ANGLO-INDIAN FOUR-FOLD SCREEN, PUNJAB, NORTHERN INDIA, CIRCA 1900

the leaves connected with brass hinges, each divided into multiple pierced panels with geometric and foliate *pinjra* work, the frames with scrolling vegetal bands lined with brass wire, the upright sections with bud finials, 183 × 55.5 × 2cm (each fold)

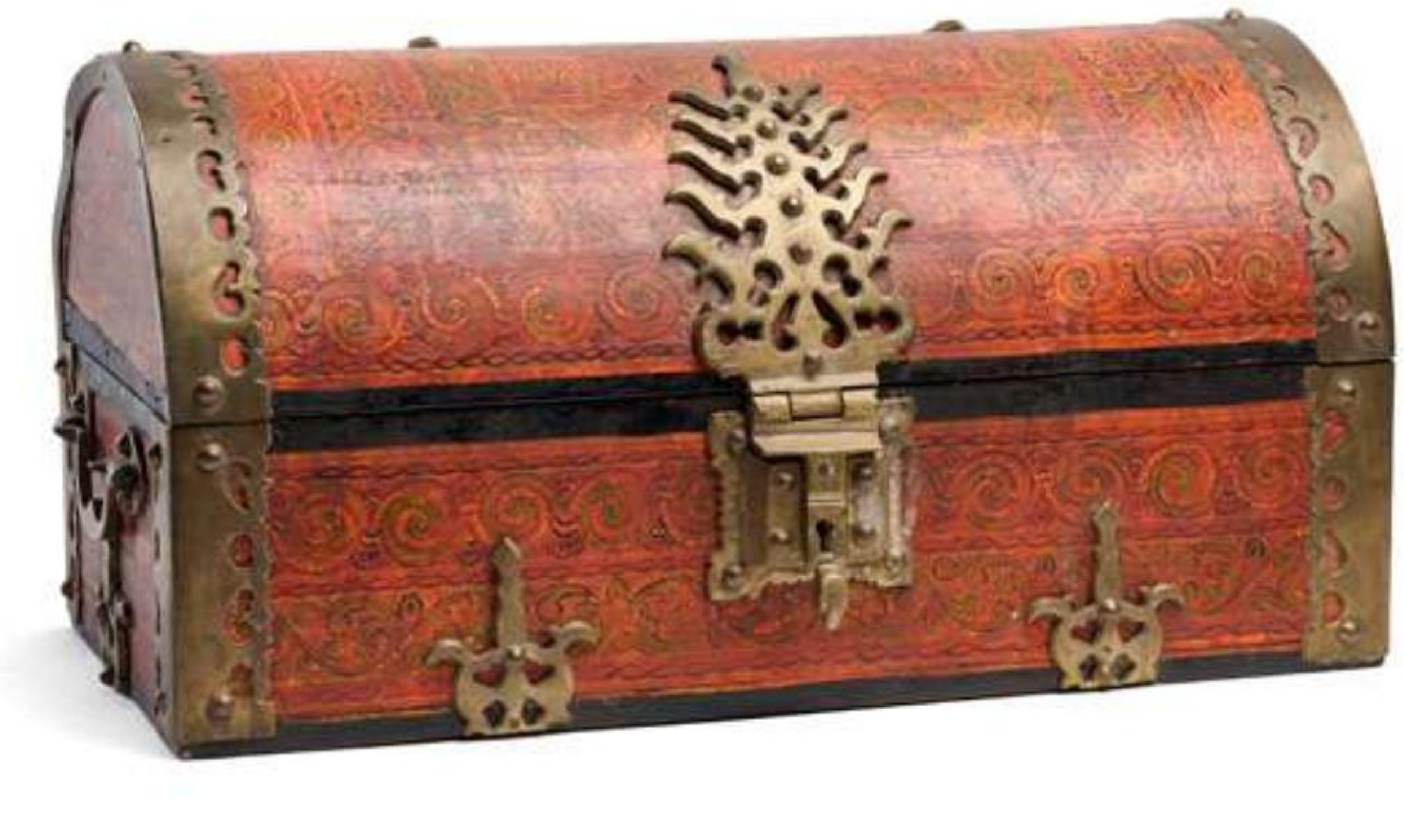
£300-400

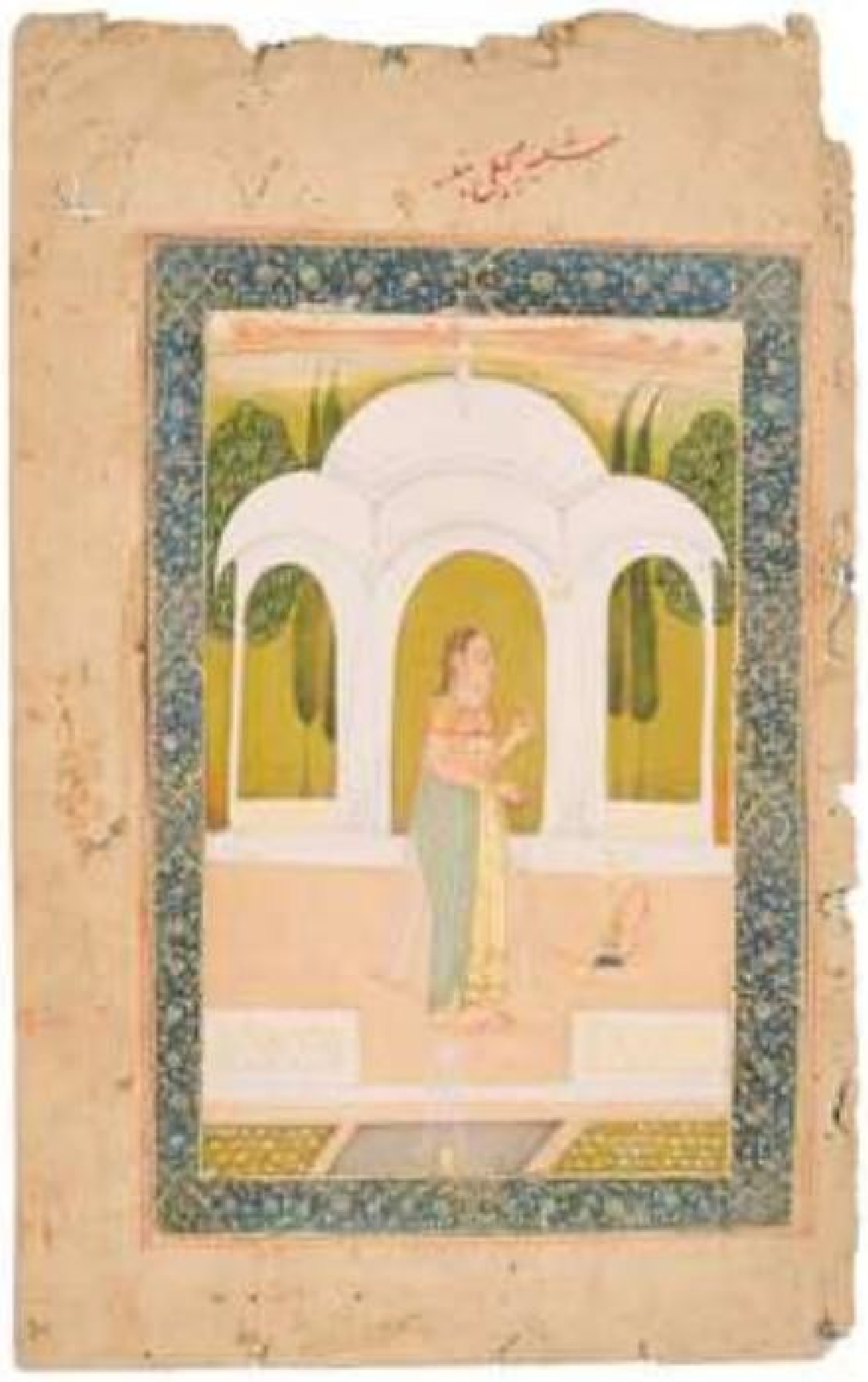
209

A LARGE PAINTED WOOD DOWRY CHEST, KERALA, SOUTH INDIA, EARLY 20TH CENTURY

of rectangular form, painted wood with elaborate brass mounts, with hinged barrel vaulted lid, the painted exterior with bands of foliate and abstract scrolls, 23.5 × 45 × 28cm

£250-350



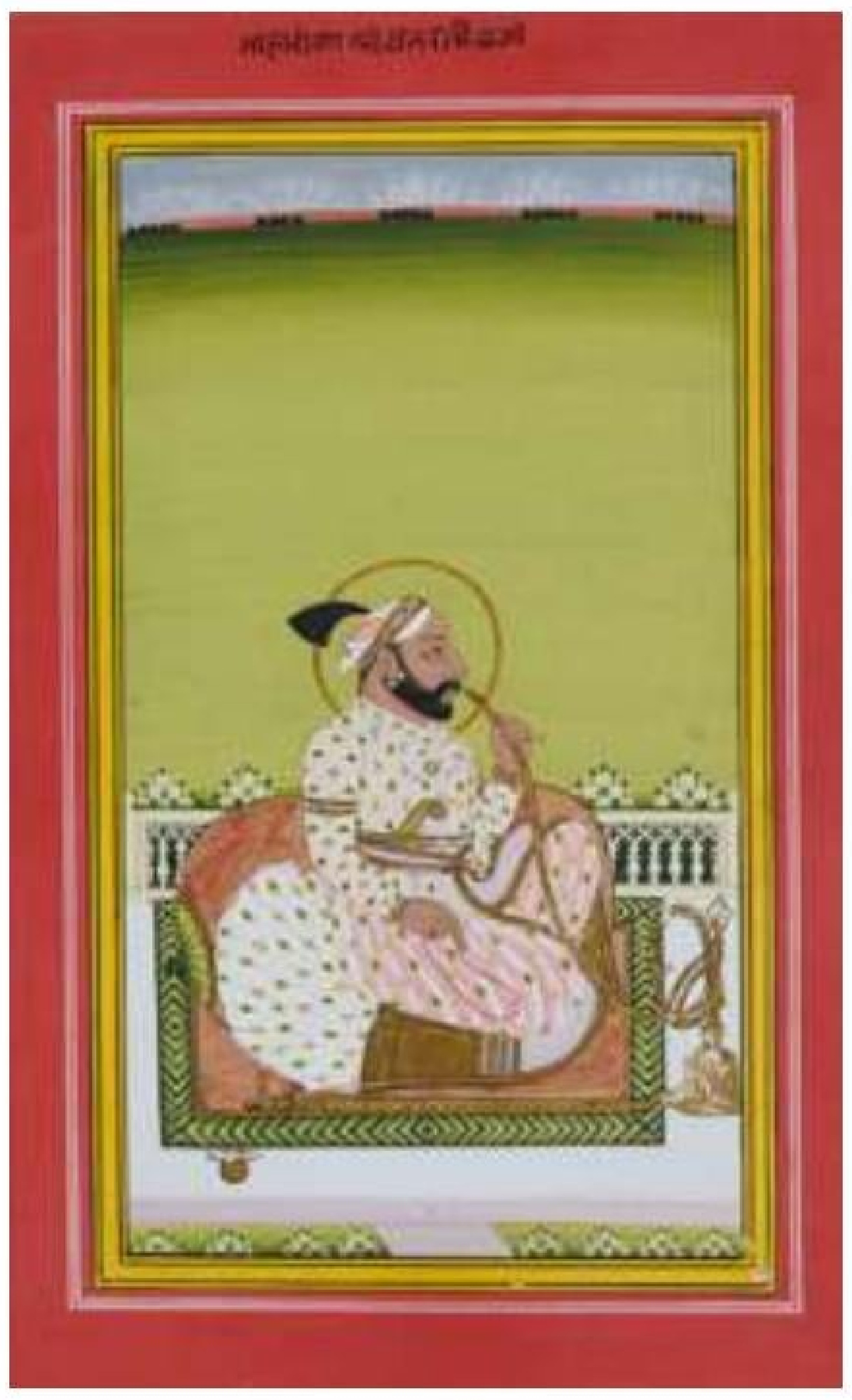


210

A WOMAN SMOKING A HUQQA ON A TERRACE, INDIA, DECCAN, 18TH CENTURY

gouache with gold on paper, within a border of gilt scrolls on a deep blue ground, mounted on a page with an inscription above, recto mounted with a calligraphic exercise of Persian verses within a ground of floral scrolls on a gold ground within ruled margins, the page with a blue ground, sheet 32 x 20cm

£400-600



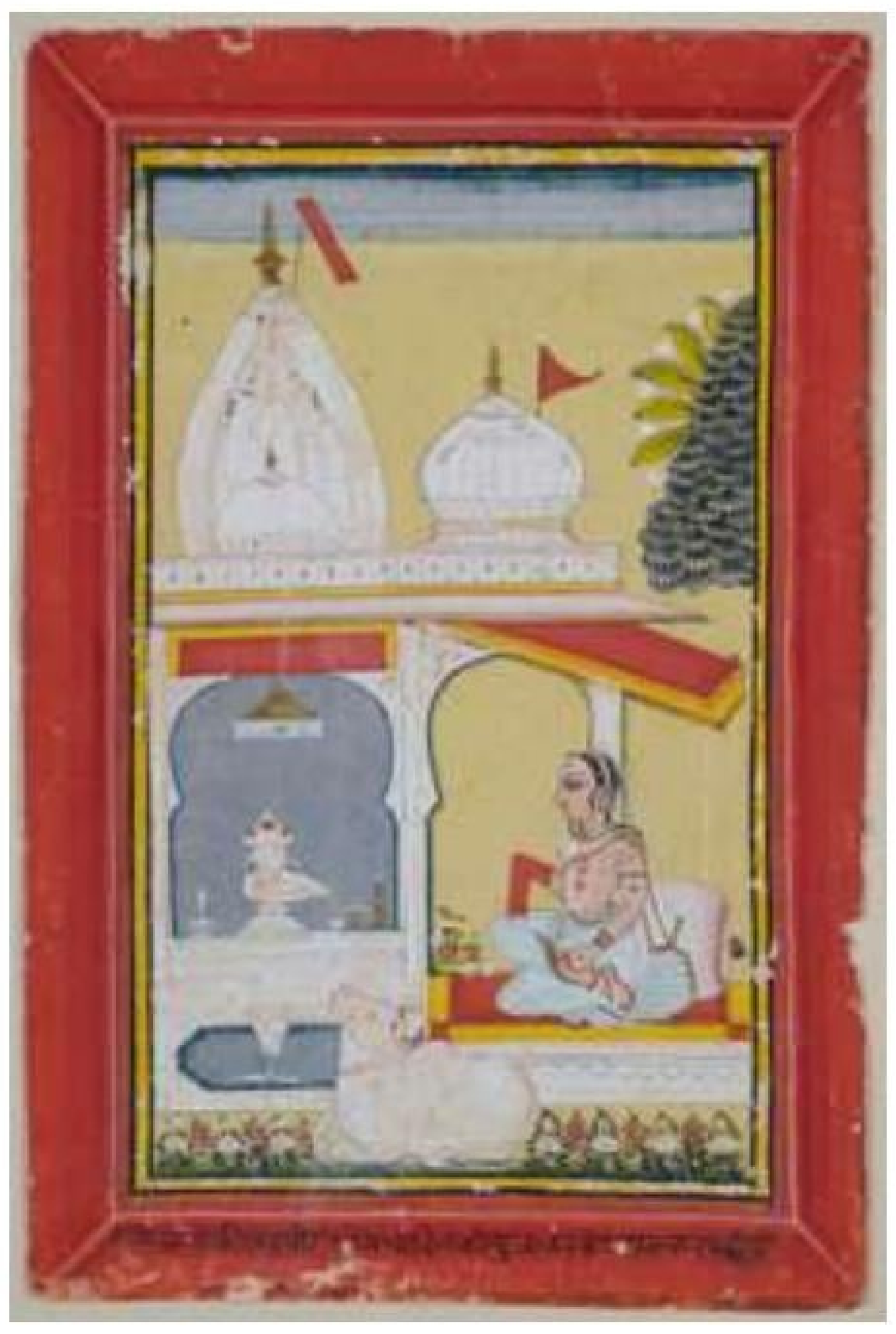
212

A PORTRAIT OF A MEWAR RULER, RAJASTHAN, INDIA, 19TH CENTURY

gouache with gold on paper, yellow border and red margin with *devanagari* inscription at the top, framed, 26 x 14.5cm

The inscription reads: *maharana shri amar singh ji.* The sitter's appearance however, is closer to that of Maharana Sangram Singh, rather than Amar Singh II.

£600-800



211

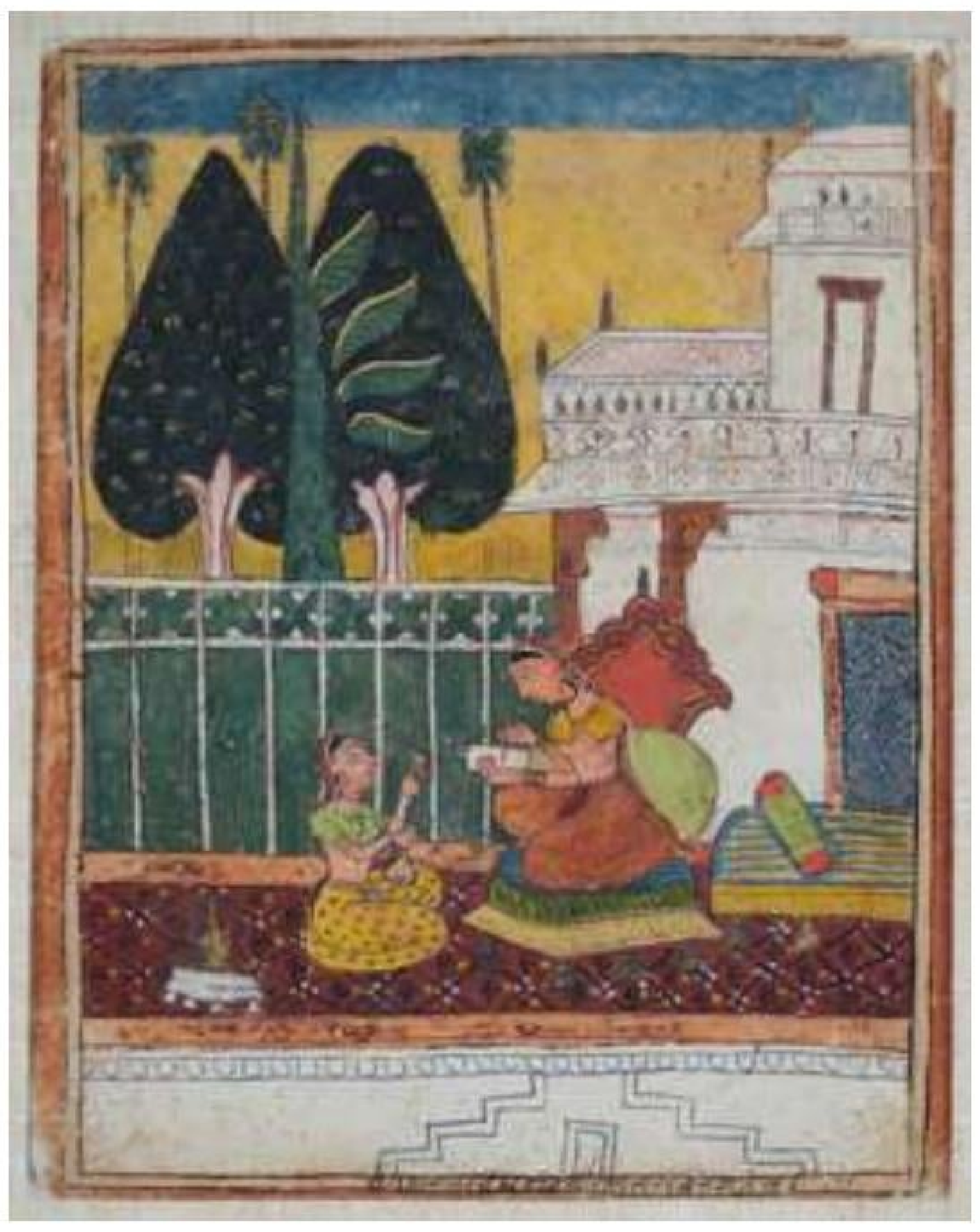
A FEMALE WORSHIPPER AT A SIVA SHRINE, RAJASTHAN, EARLY 19TH CENTURY

gouache with gold on paper, yellow border and red margin, a line of *devanagari* script in black at the bottom, framed and mounted, 24.5 x 14.6cm (image); 31 x 20.4cm (folio)

Provenance: Acquired Lempertz Auctions, Cologne, June 2012

The inscription reads: *brahmin ki ladki shri mahadev ki puja kar ke dhyaan kar rahi hai* – 'the daughter of a Brahmin, having performed a puja for Shri Mahadev (Lord Shiva) is meditating'.

‡ £400-600



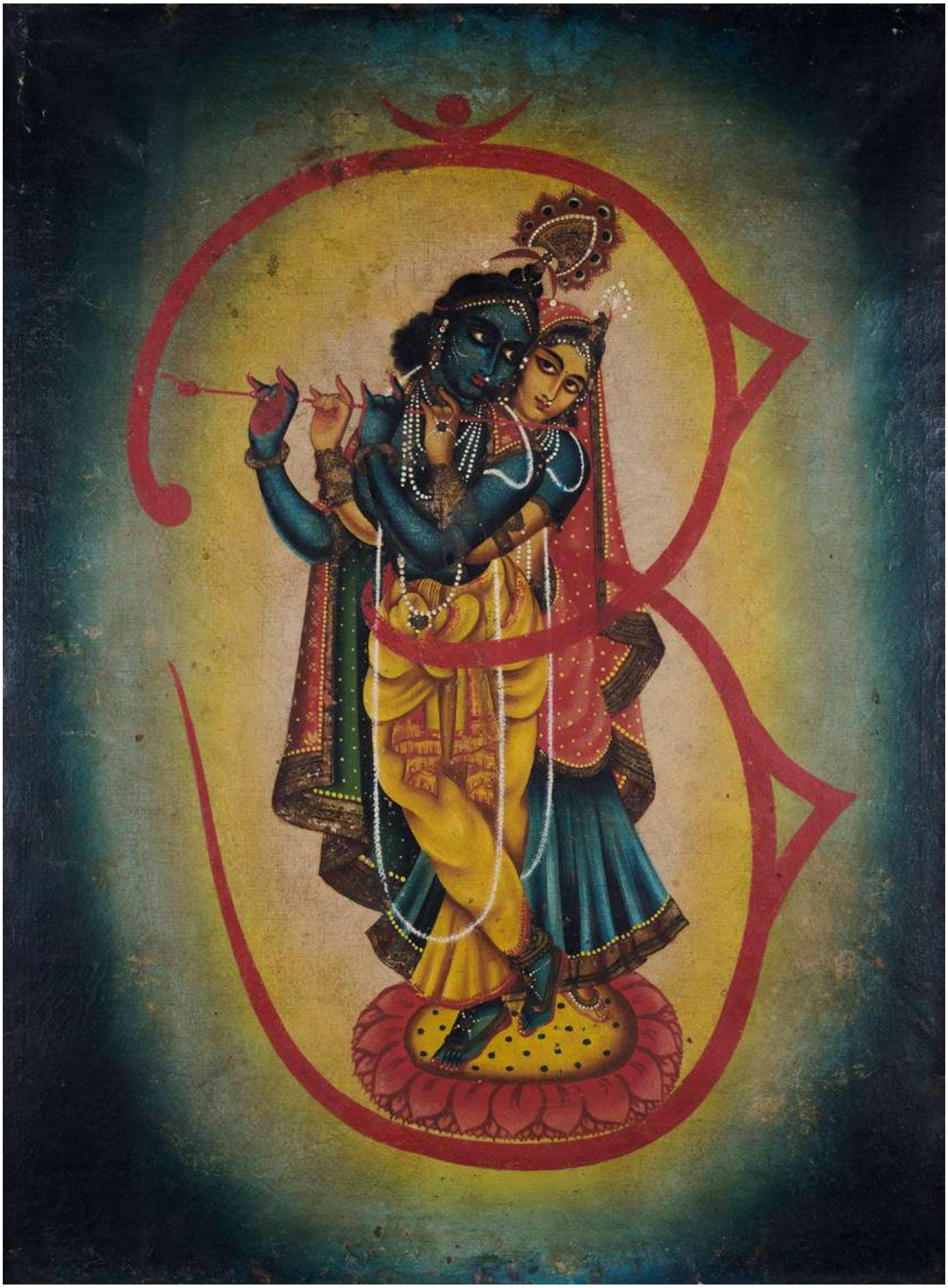
213

DHANASRI RAGINI, RAJASTHAN, INDIA, CIRCA 1800

gouache on paper, depicting a maiden drawing a portrait of her lover, framed, 28 x 22cm (inside mount)

Provenance: Formerly in the collection of the late Peter Cochrane. Sold Bonhams, London, 6 April 2006, lot 371 (part)

£300-500



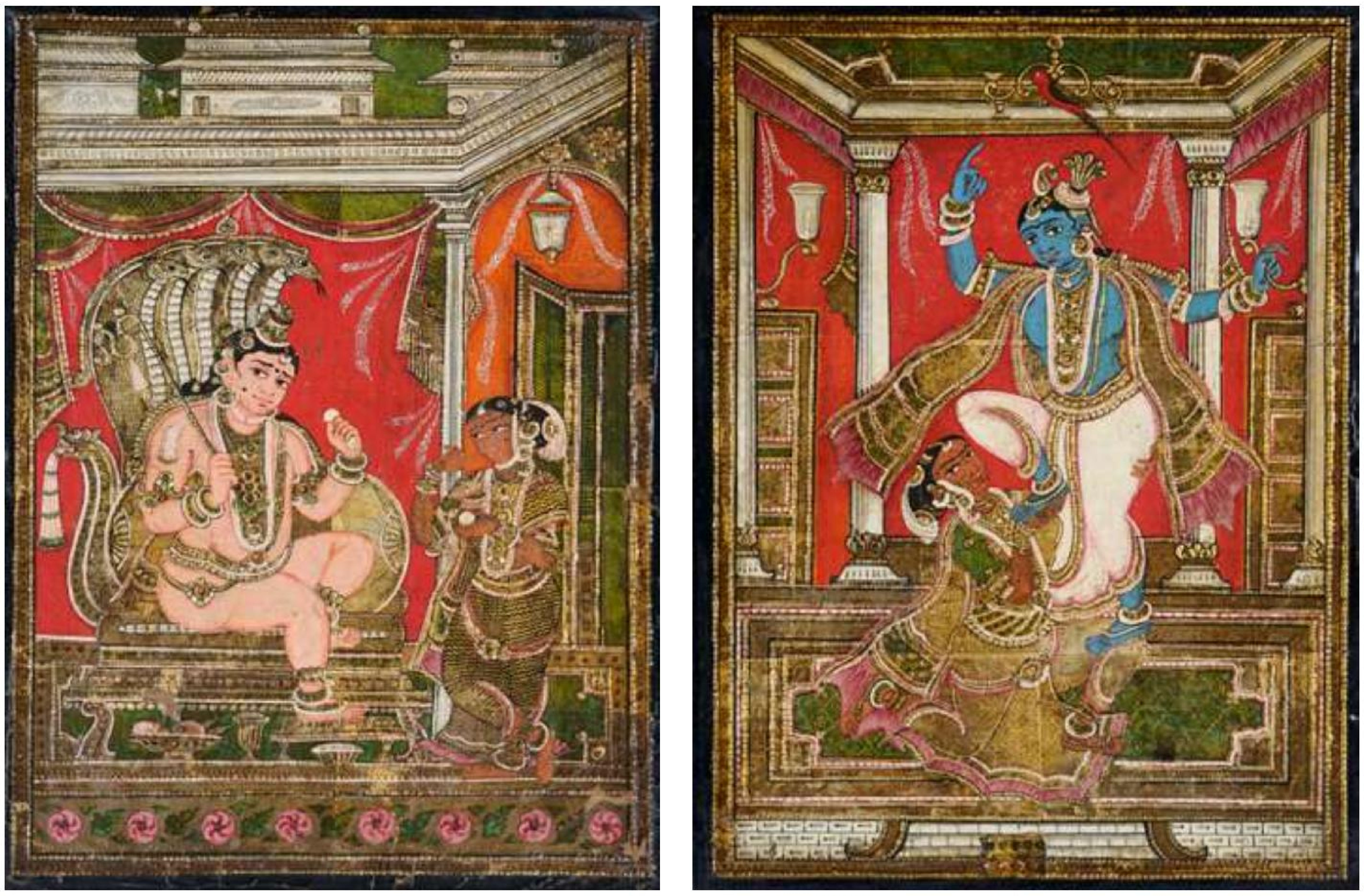
214

EARLY BENGAL SCHOOL, RADHA KRISHNA, EARLY 20TH CENTURY

oil on canvas, traces of gallery label on the reverse, framed, 60.5 x 46.5cm

Provenance: Private collection, UK. Acquired about twenty five years ago

£3,000-5,000

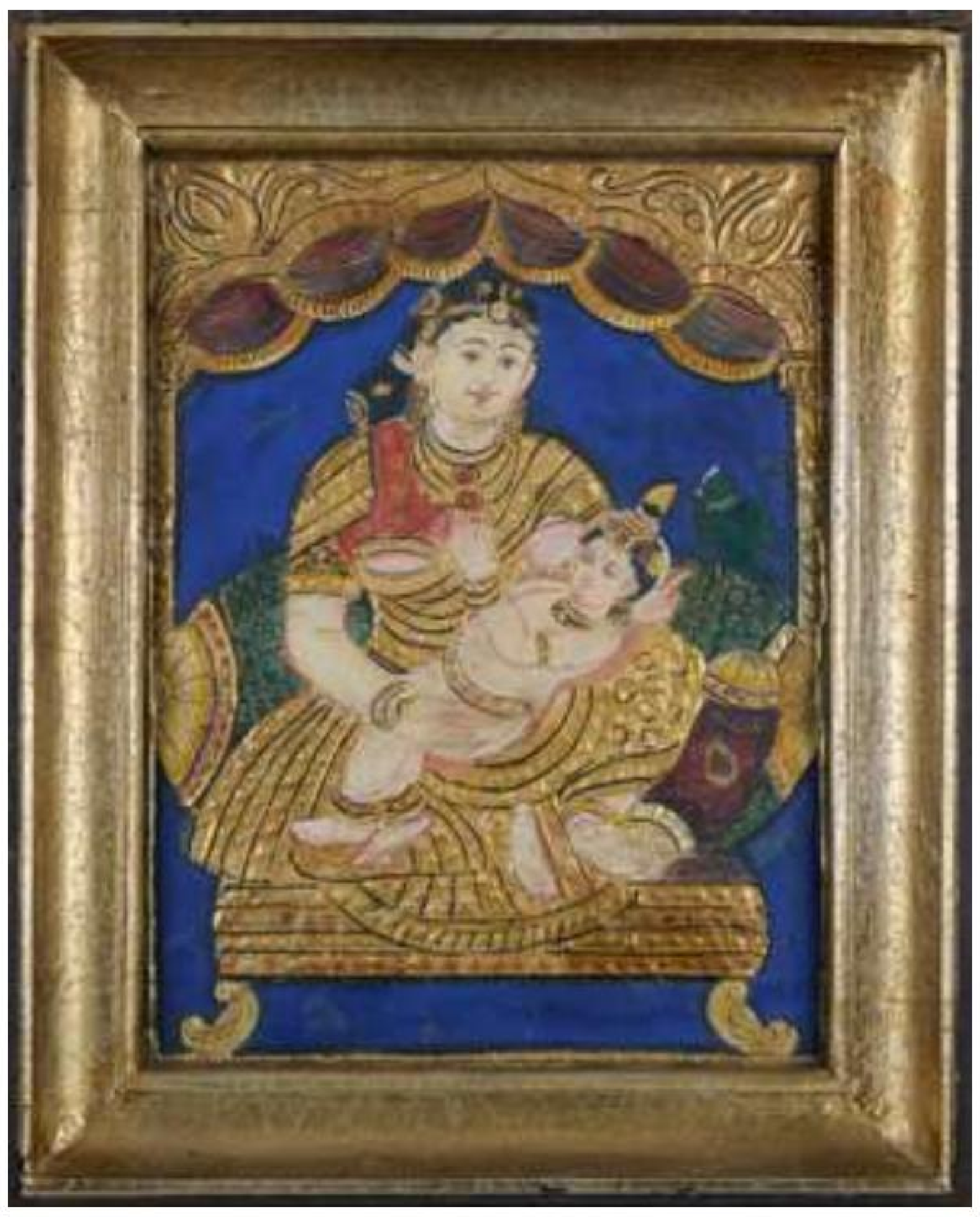


215

TWO TANJORE PAINTINGS DEPICTING KRISHNA, THANJAVUR, SOUTH INDIA, 19TH CENTURY

gouache on paper with gesso and gilt, laid on cloth, one depicting Krishna retrieving Radha's parrot, the other depicting the infant Krishna resting on Kaliya, both set in a palace courtyard, with columns and lamps, framed

£400-600



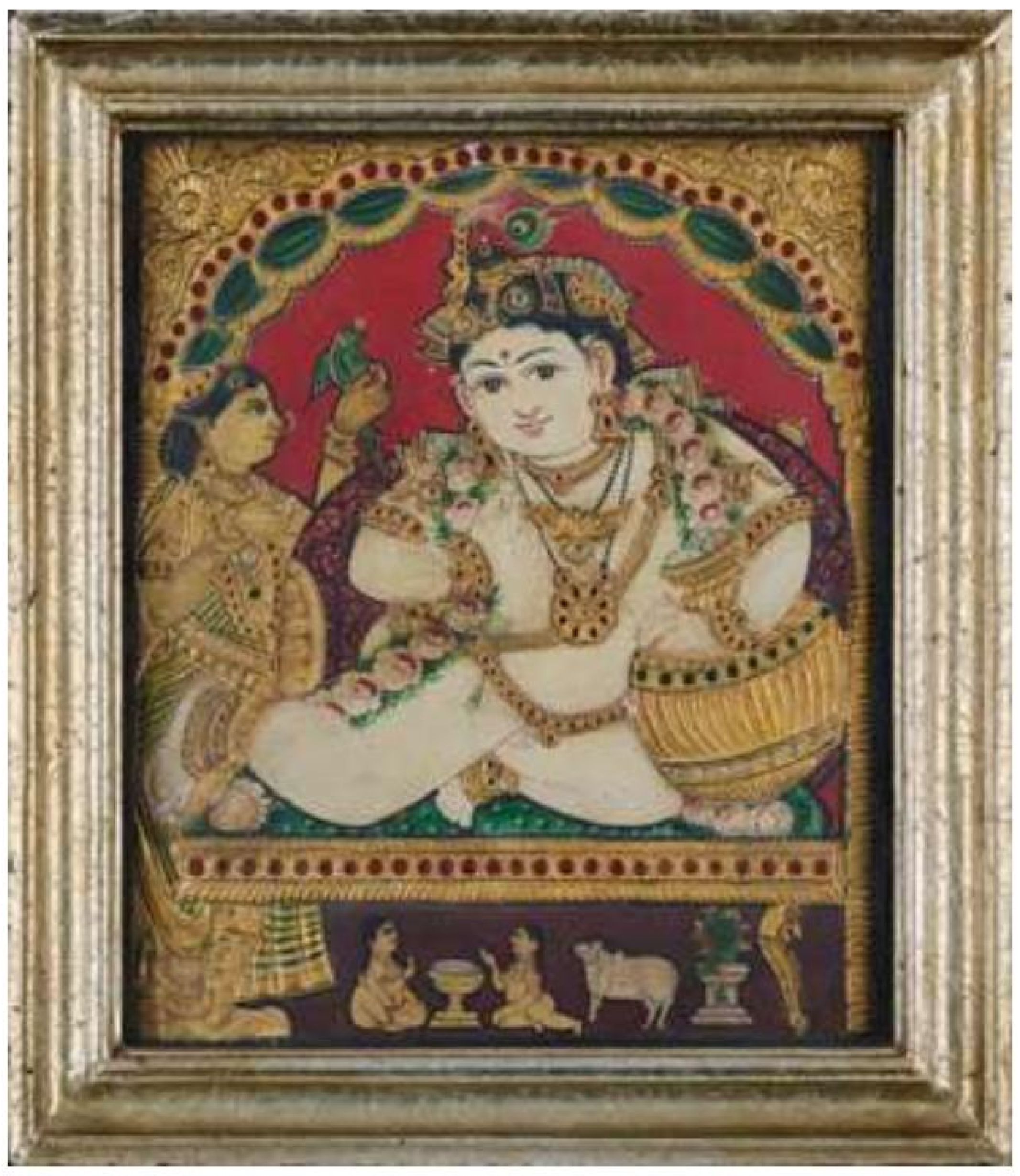
216

A TANJORE PAINTING OF YASHODA AND KRISHNA, TAMIL NADU, CIRCA 1900

gouache with gold on gesso relief, the pair depicted on a throne within a cusped arch, framed, 43.5 x 34cm

Provenance: Private collection, London

£600-800

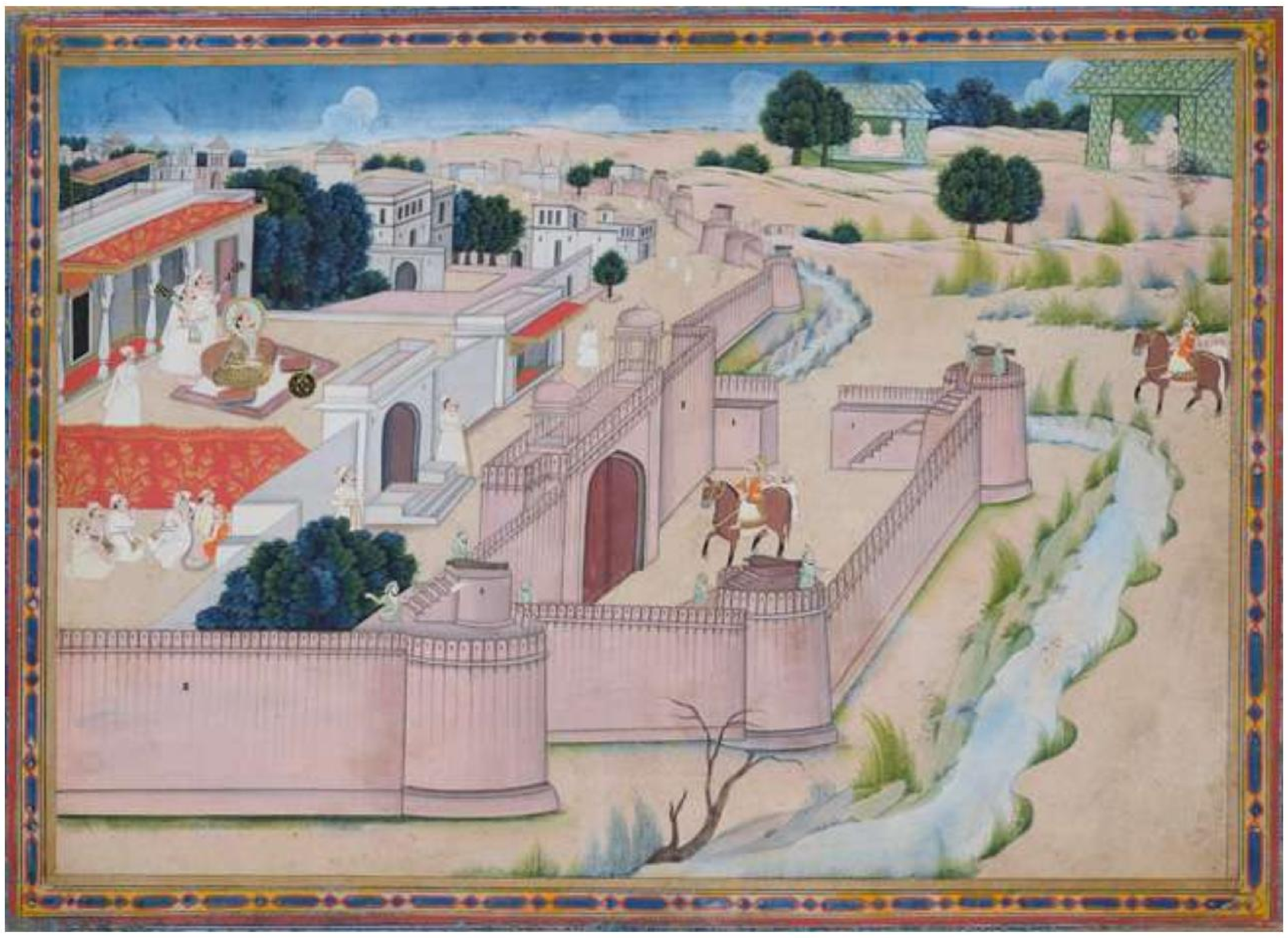


217

A TANJORE PAINTING DEPICTING BALAKRISHNA, TAMIL NADU, SOUTH INDIA, LATE 19TH CENTURY

gouache and gold on gesso relief, with glass appliqué, depicting the infant deity crawling under a cusped arch, holding water pot and piece of butter, a female attendant at his side, a further scene below depicting him with his brother flanking a butter bowl, a cow behind, framed, 30 x 25cm

£300-400



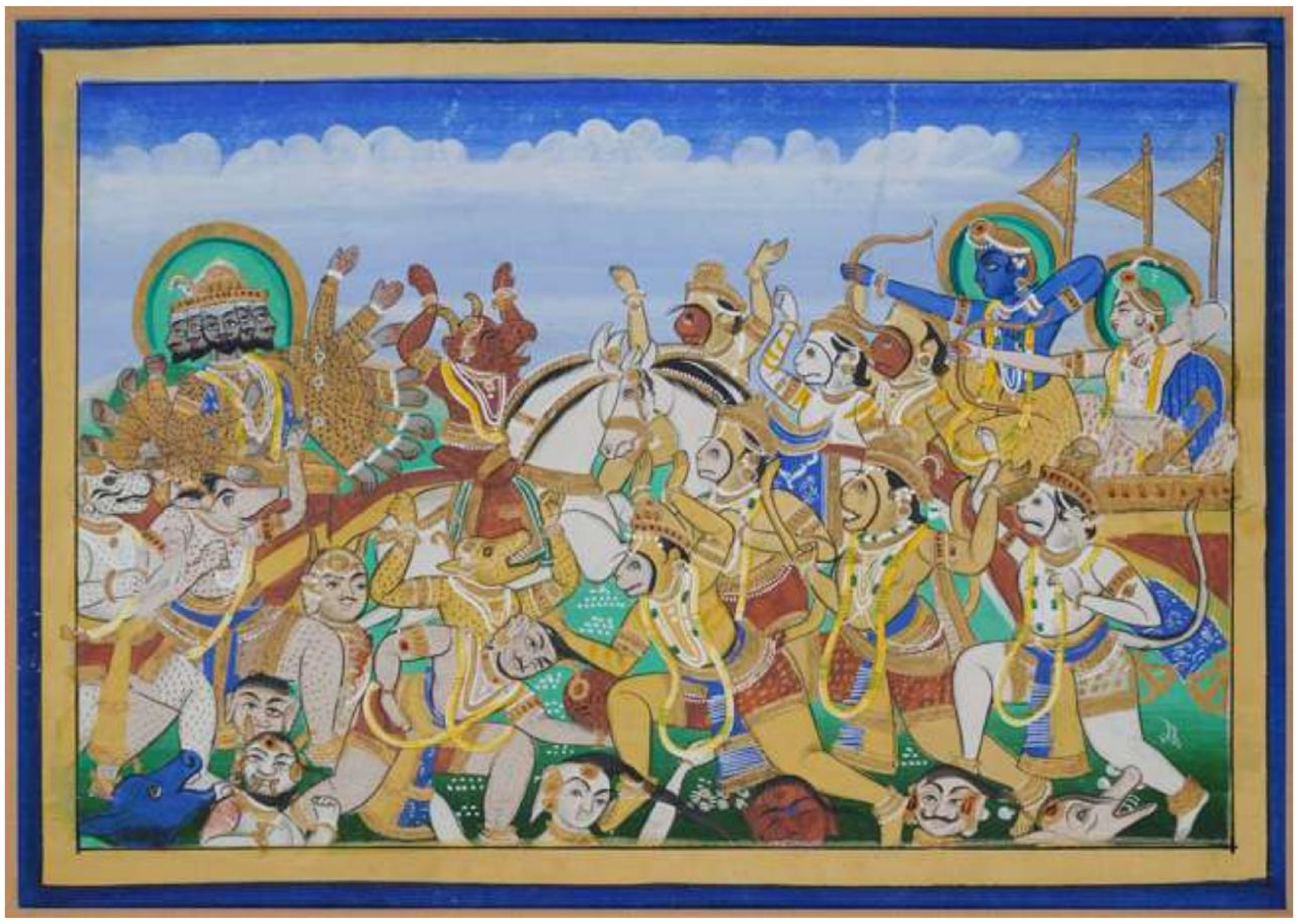
218

A NOBLEMAN VISITS A RULER IN HIS PALACE, JAIPUR, INDIA, FIRST HALF 19TH CENTURY

gouache with gold on paper, the visitor depicted twice on his approach with a pair of attendants, surrounded by a border of stylised bead and reel motifs, framed, 24 x 34.5cm (image); 27 x 37.7cm (folio)

Provenance: Formerly in a French private collection

£2,000-3,000

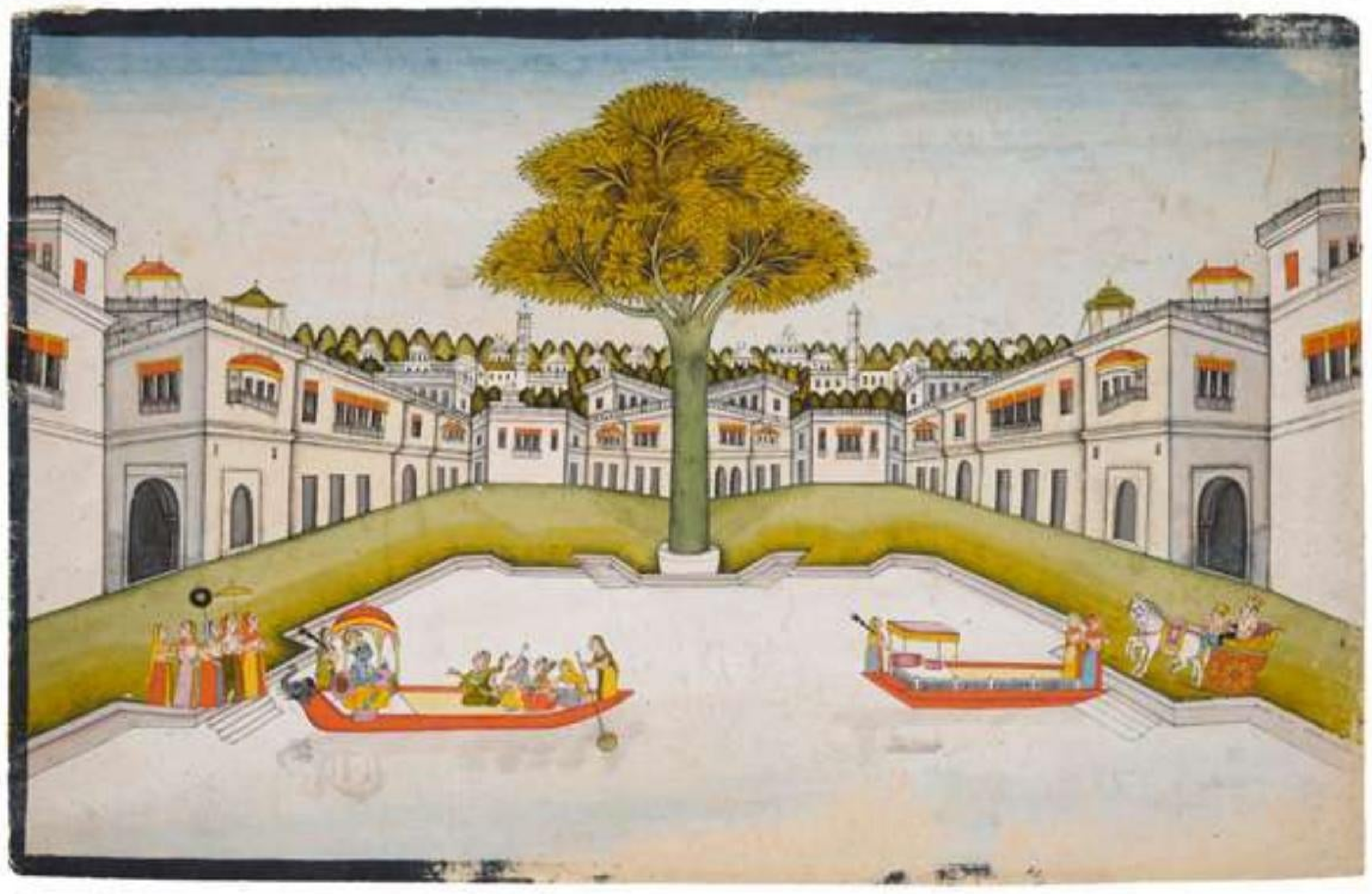


219

A BATTLE SCENE FROM THE RAMAYANA, RAJASTHAN, PROBABLY JAIPUR, MID-19TH CENTURY

gouache with gold on paper, the multi-headed and multi-armed figure of Ravana on the left urging his army of *rakashas*, battling with the Rama and his army of *vanaras,* framed, 19.5 x 29cm (image), 25.5 x 36.5cm (folio)

£1,200-1,500



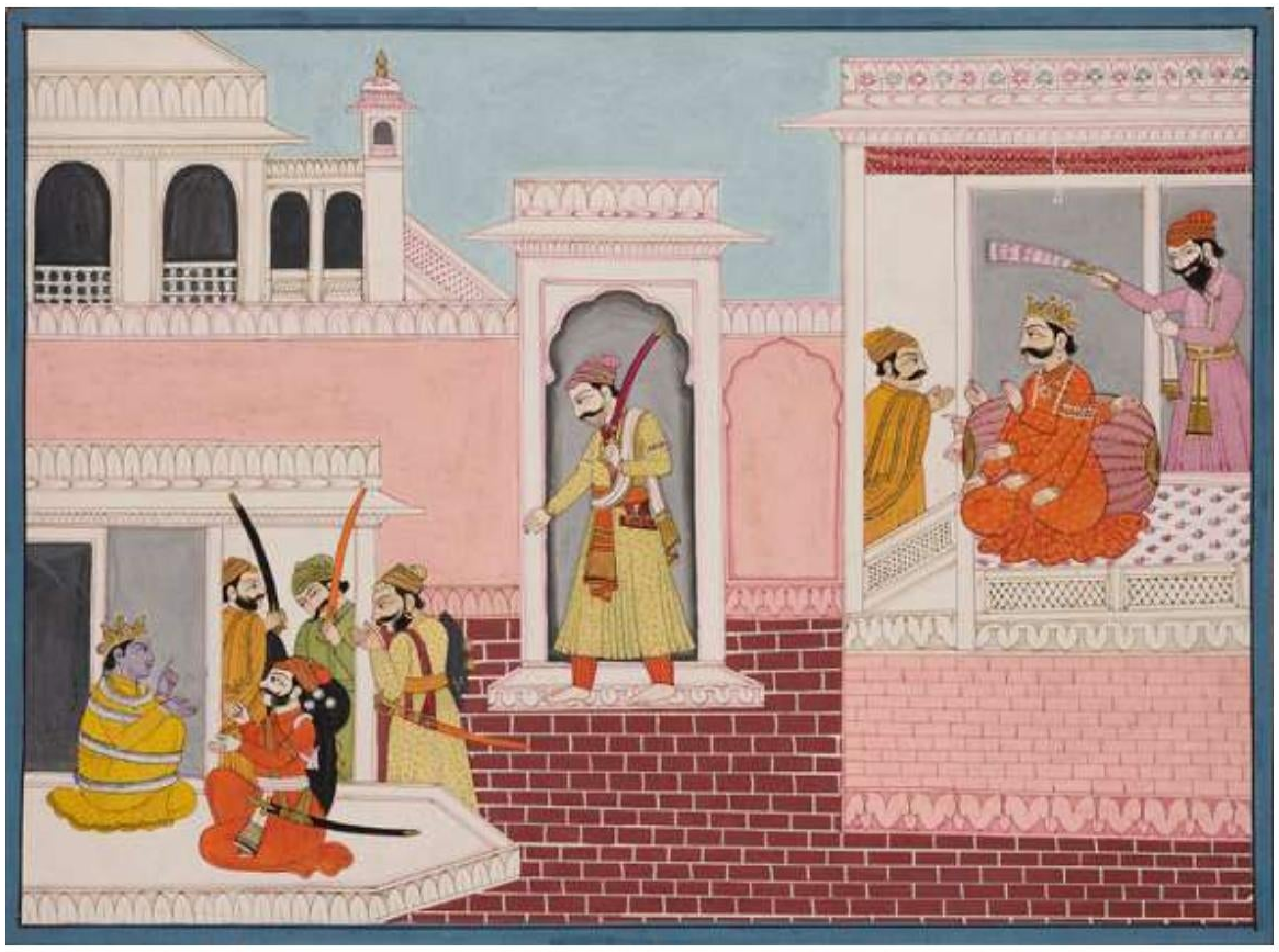
220

KRISHNA LISTENING TO MUSIC ON AN ORNAMENTAL TANK, PROBABLY JAIPUR, INDIA, CIRCA 1800

gouache on paper, the scene with a backdrop of houses, with temples and other houses in European style amidst trees in the distance, plain black border, mounted, 24 x 37.2cm

The inscription on the reverse in a dialect from Rajasthan has been read: *pano navo shri bhagwan ro gukura shri madho singh ji ke naikarayo sair veen mai,* 'a painting of a god… Sri Madho Singh (ie. Krishna) taking a ride in a boat'.

£1,000-1,500



221

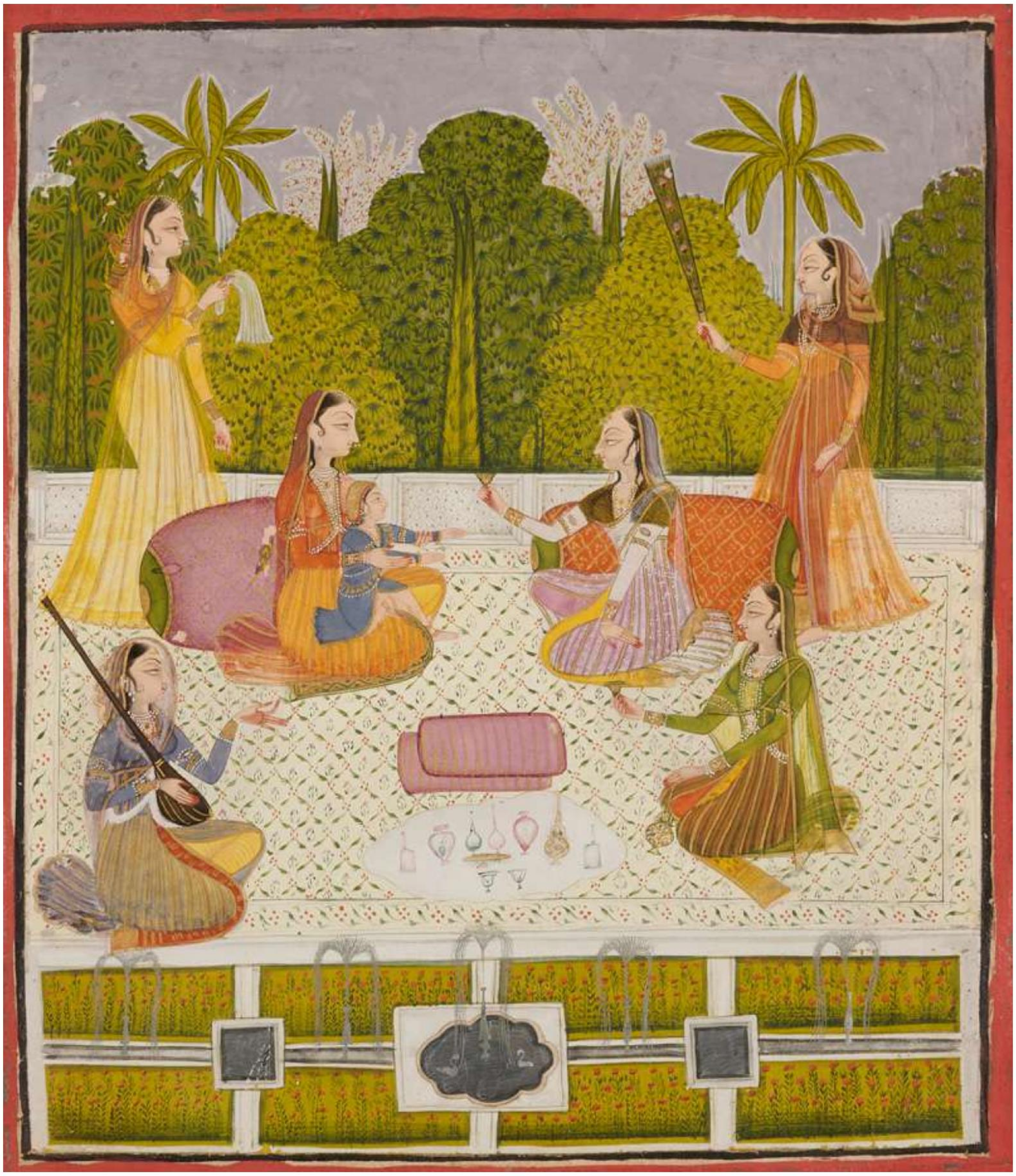
RAMA BOUND WITH THE SNAKE (NAGAPASA), PAHARI, INDIA, EARLY 19TH CENTURY

gouache with gold on paper, the hero seated on the ground in a palace courtyard, watched by Ravana, Indrajit and their courtiers, grey border within speckled pink margin, two lines of *devanagari* script on the reverse, 23 x 31.5cm (image); 30.5 x 39cm (folio).

Provenance: Formerly in a private collection, Cheshire

In this scene from the Ramayana, Rama has been brought down by a magic arrow fired at him by Indrajit which turns into a snake mesh.
For another version of this scene, see *Topsfield 2004,* no.49.

£1,000-1,500



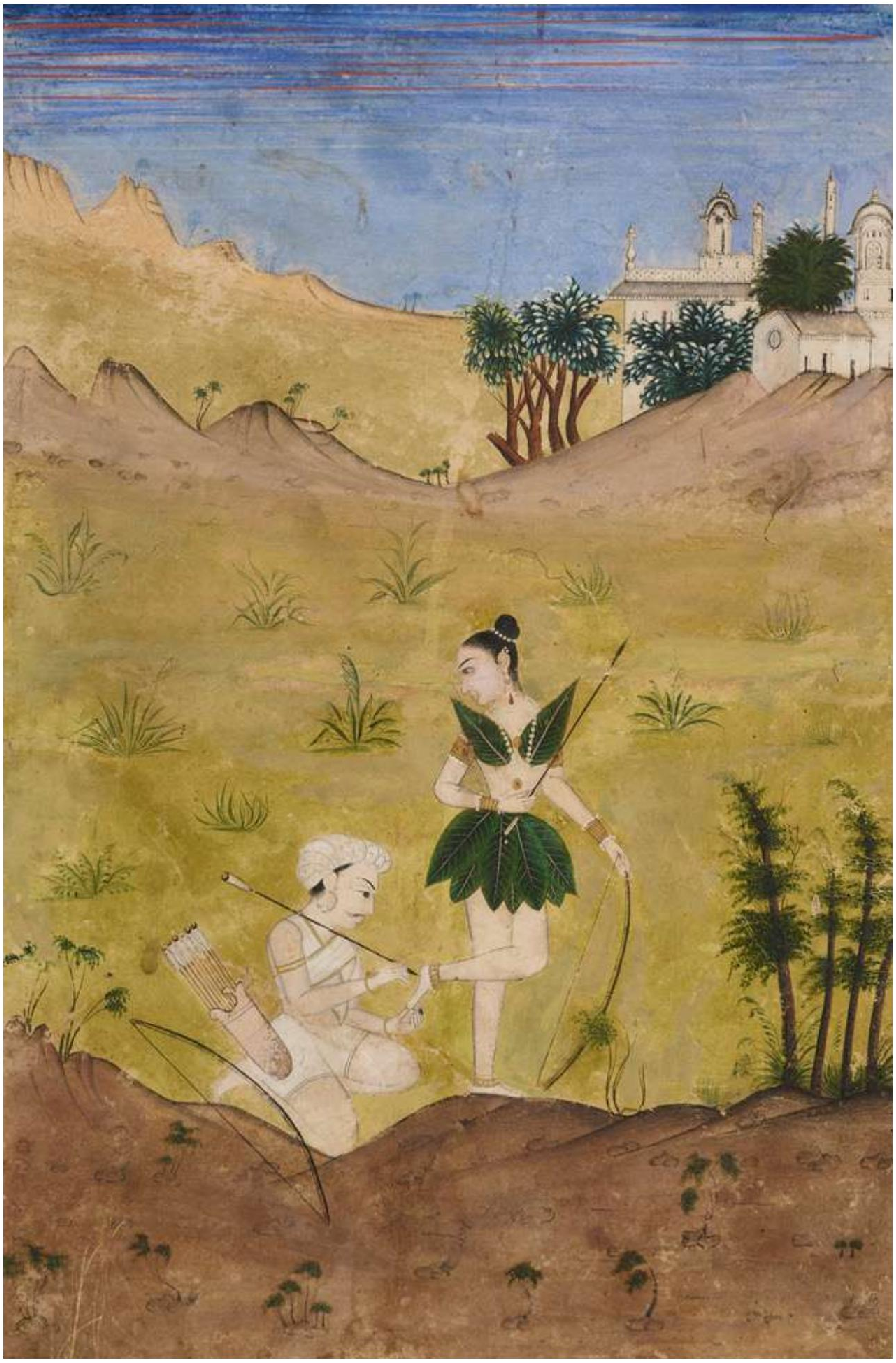
222

TWO MAIDENS ON A GARDEN TERRACE, RAJASTHAN, PROBABLY BIKANER, 18TH CENTURY

gouache with gold on paper, one woman holding her child while the other holds up a drinking cup, musicians in the foreground, *chauri* bearers behind with a forest in the background, framed, 17 x 14.7cm (image)

Provenance: Boisgirard, Paris, 7 November 1982, lot 228 (according to label on the back of frame); Stamp and signature of Sangram Singh of Nawalgarh on separate paper pasted on the reverse

£1,500-2,000



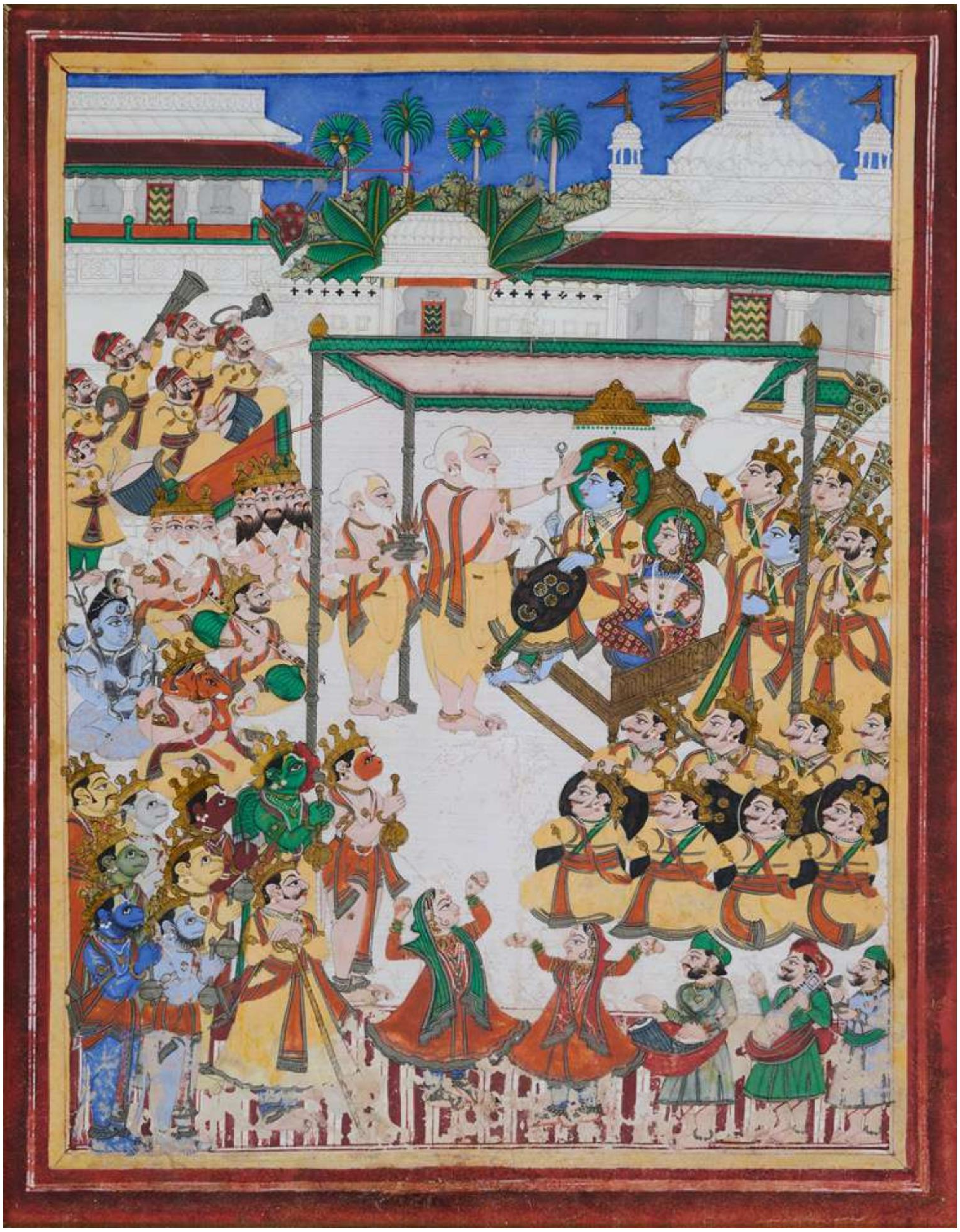
223

A CHENCHU HUNTRESS AND HER COMPANION, PROVINCIAL MUGHAL OR DECCAN, INDIA, 18TH CENTURY

gouache with gold on paper, the woman wearing leaf skirt, her companion removing a thorn with his arrow, a town amidst hill scenery in the distinance, cursive inscription in *nastaliq* on the reverse, old label from London Picture House, Delhi, New Delhi and Simla on the back of frame, framed, 26.3 x 17.3cm

The Chenchu are a tribe mostly concentrated in the Eastern Deccan known for hunting and gathering, and living off the forests where they are settled. They were a popular subject in painting in the 18th century along with the Bhil tribes of Central and Western India. See Christie's London, 27 October 2022, lot 95, for a more elaborate scene with Chenchu hunters. See also Metropolitan Museum of Art, New York, inv. no. 30.95.174.20 for another scene with hunters identified as Bhils.

£1,200-1,800

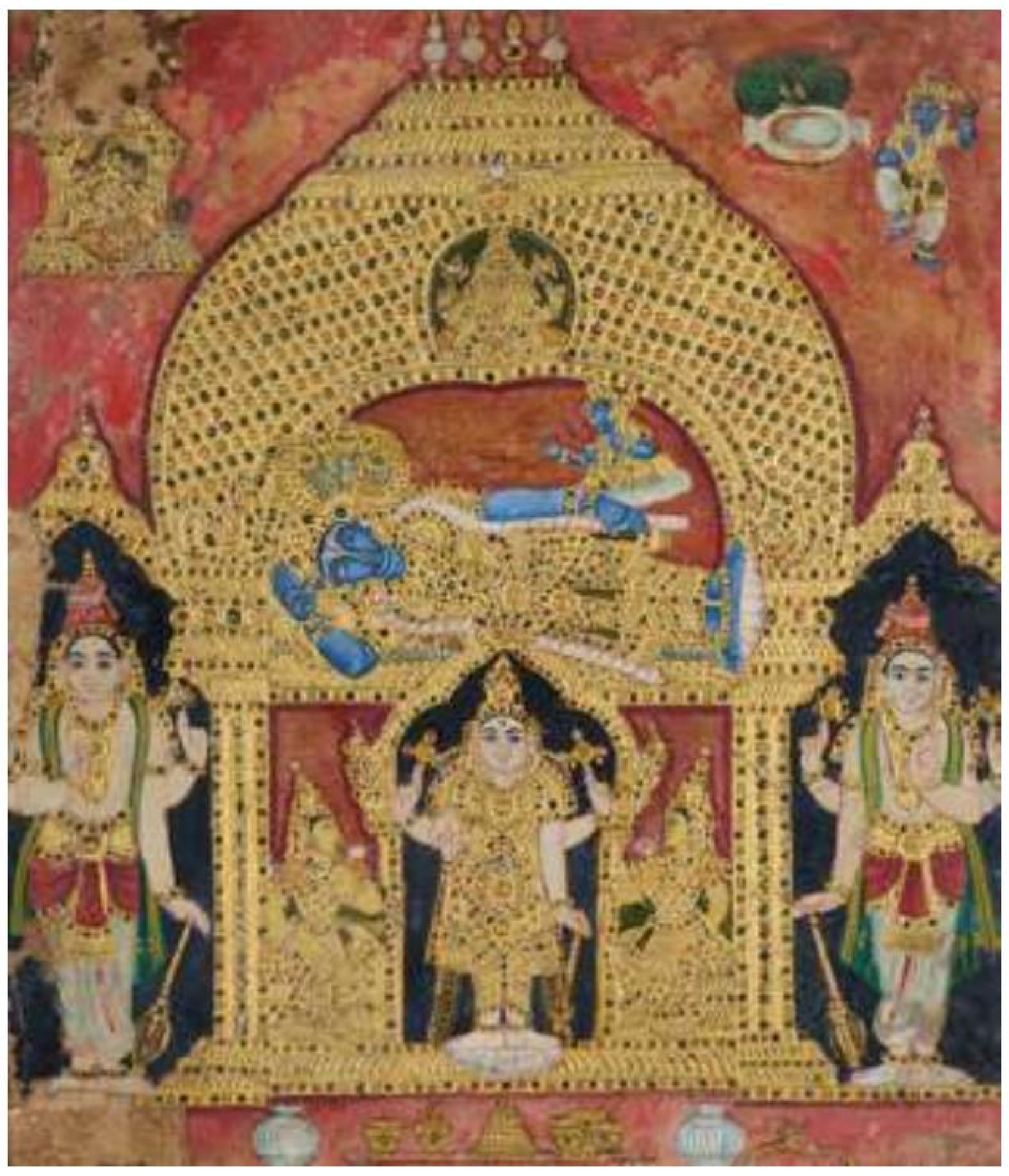


224

THE CORONATION OF RAMA, RAJASTHAN, PROBABLY KOTA, FIRST HALF 19TH CENTURY

gouache with gold on paper, the couple seated on a throne under a canopy while being blessed by a priest, surrounded by other deities, musicians and dancers in a palace courtyeard, surrounded by yellow border and russet margin, framed, 31 x 24.5cm inside mount

£1,200-1,800

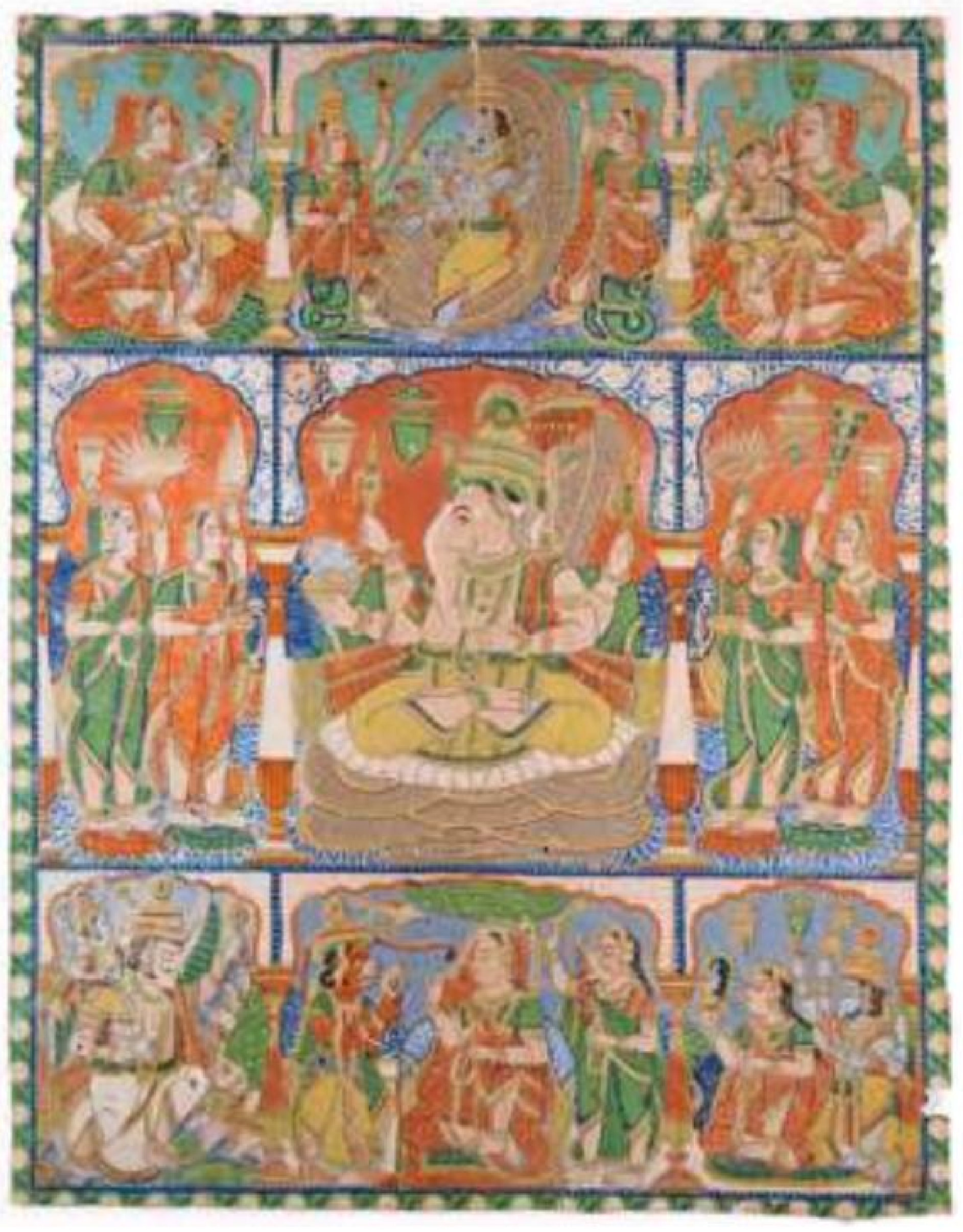


225

A SHRINE TO VISHNU, THANJAVUR, SOUTH INDIA, LATE 19TH CENTURY

gouache with gilt gesso on paper, laid on cloth, the central figure of Vishnu flanked by his two consorts and further Vishnu images, the upper storey with figure of Vishnu Anantashayana with diminutive figure of Brahma on a lotus, framed, 38cm x 33cm (inside mount)

£300-400

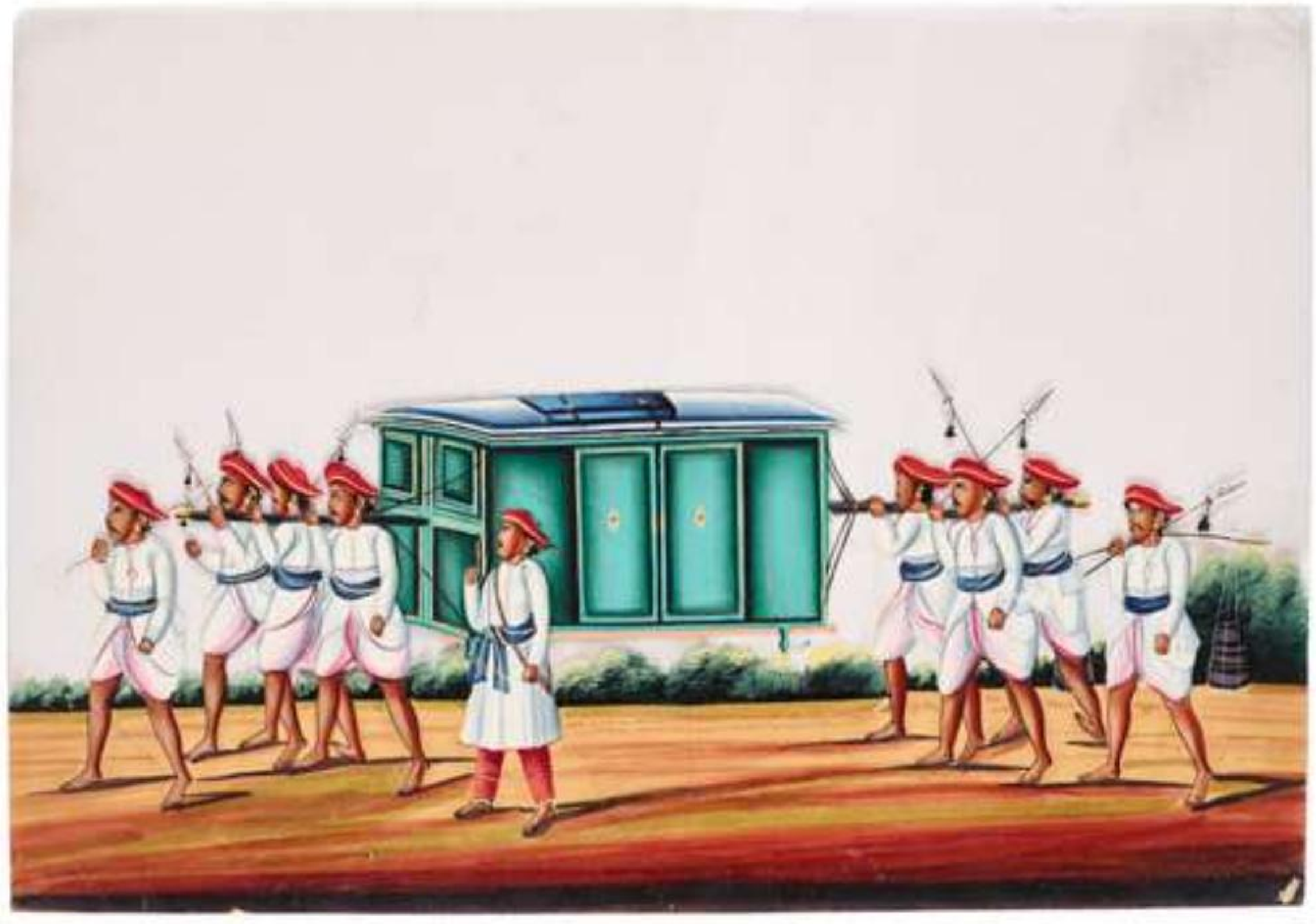


227

A LARGE COLOURED PRINT DEPICTING GANESHA, DECCAN, SOUTHERN INDIA, 19TH CENTURY

divided into nine panels, each framed by a cusped arch, the central figure of the elephant god, with pairs of devotees on either side, the top with Krishna on the serpent raft, flanked by images of Krishna with Yashoda, and Ganesha with Parvati, the lower tier with Vishnu on Garuda, Radha with Hanuman, and Radha and Krishna, old identifying inscriptions in English partly visible on the reverse, 66 x 52cm

£250-350

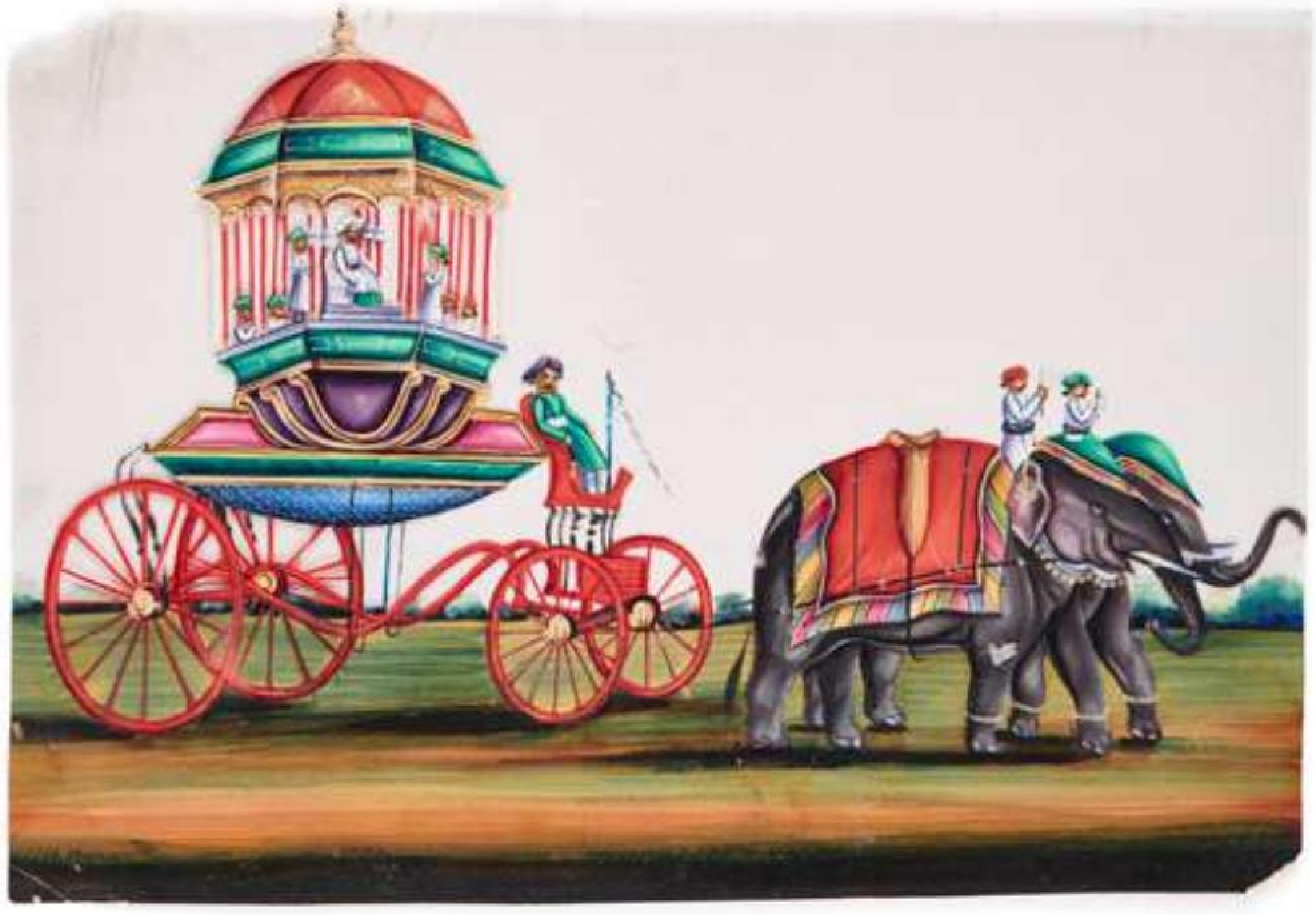


226

TWENTY-EIGHT COMPANY SCHOOL PAINTINGS ON MICA, TRICHINOPOLY (NOW TIRUCHIRAPALLI), INDIA 19TH CENTURY

depicting scenes of Indian life, including travel, hunting, religious festivals, farmers and village shops, 18 mounted in leather album, 10.5 x 15.5cm (average size)

£600-900

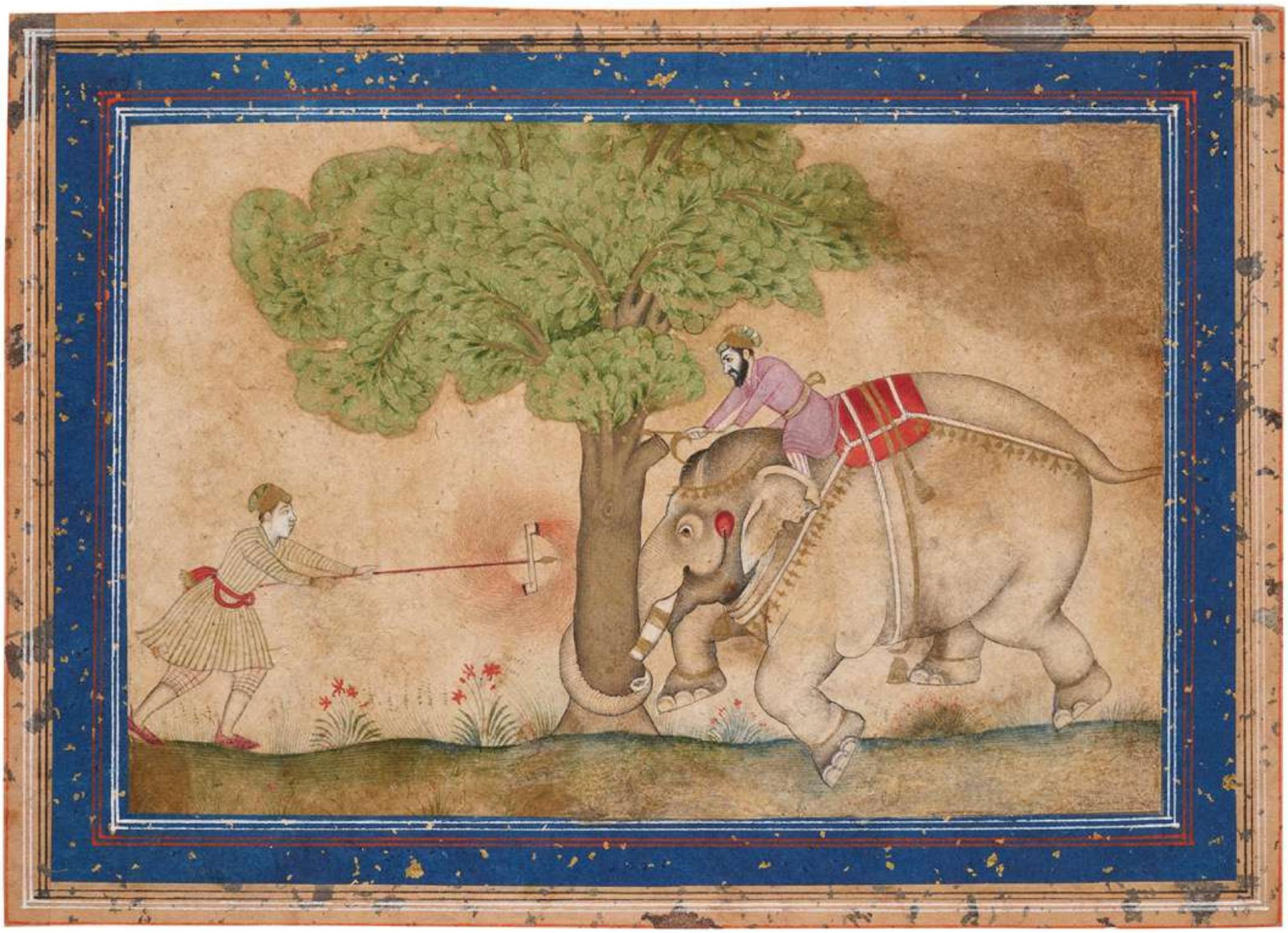


228

A COLLECTION OF COMPANY SCHOOL PAINTINGS ON MICA, MOSTLY TRICHINOPOLY OR PATNA, 19TH CENTURY

depicting domestic servants, birds, deities, deities, holy men, ceremonies and travel by carriage, 15.5 x 20cm (largest); 10.5 x 7cm (smallest)

£400-600



229

AN ENRAGED ELEPHANT, PROVINCIAL MUGHAL, BIKANER OR DECCAN, 18TH CENTURY

gouache with gold on paper, laid on card, 11.5 x 17.3cm (image); 15.3 x 21.4cm

Provenance: Private collection, London. Acquired Sotheby's New York, 16 March 2016, lot 882. Formerly in the Nasli Heeramaneck Collection

Published: *Heeramaneck 1984,* pl. 230, p. 246.

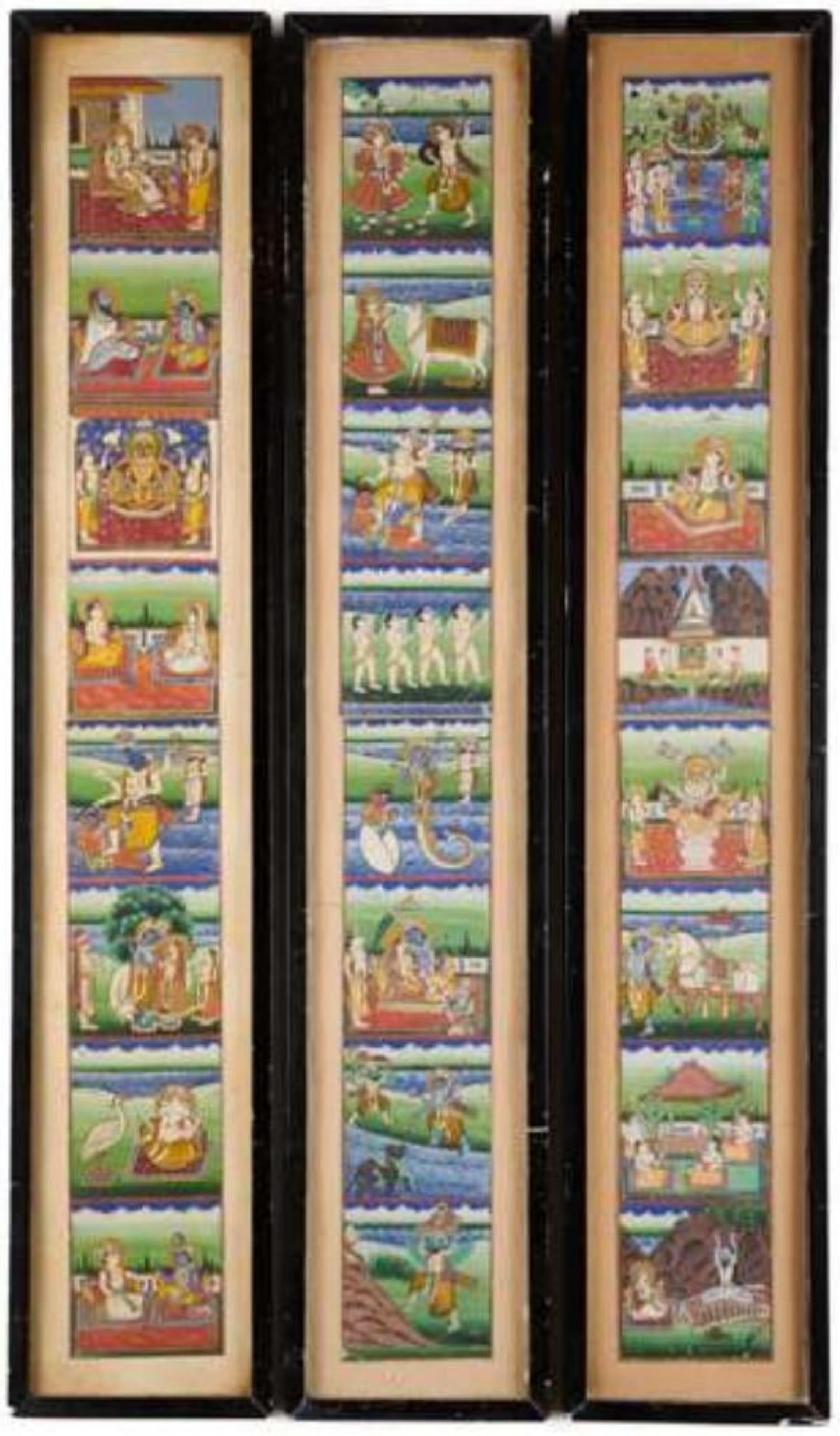
£1,000-1,500

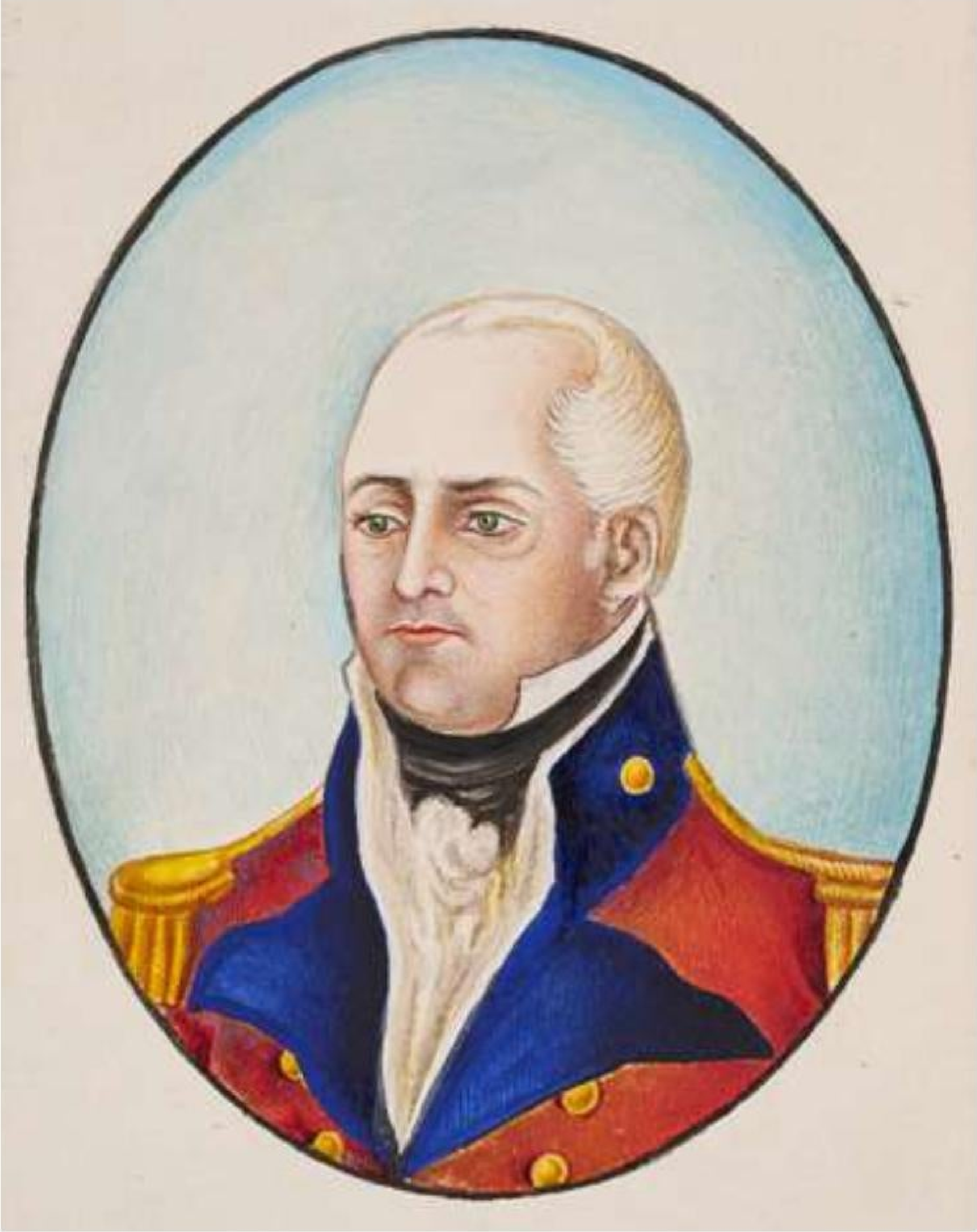
230

TWENTY FOUR SMALL SCENES OF HINDU DEITIES, RAJASTHAN, WESTERN INDIA, 19TH CENTURY

gouache with gold on six strips of paper, most depicting scenes from the life of Krishna, but including Siva on Mount Kailash, and avatars of Vishnu, in three frames, 6.5 x 6.2cm approx. each

£400-600





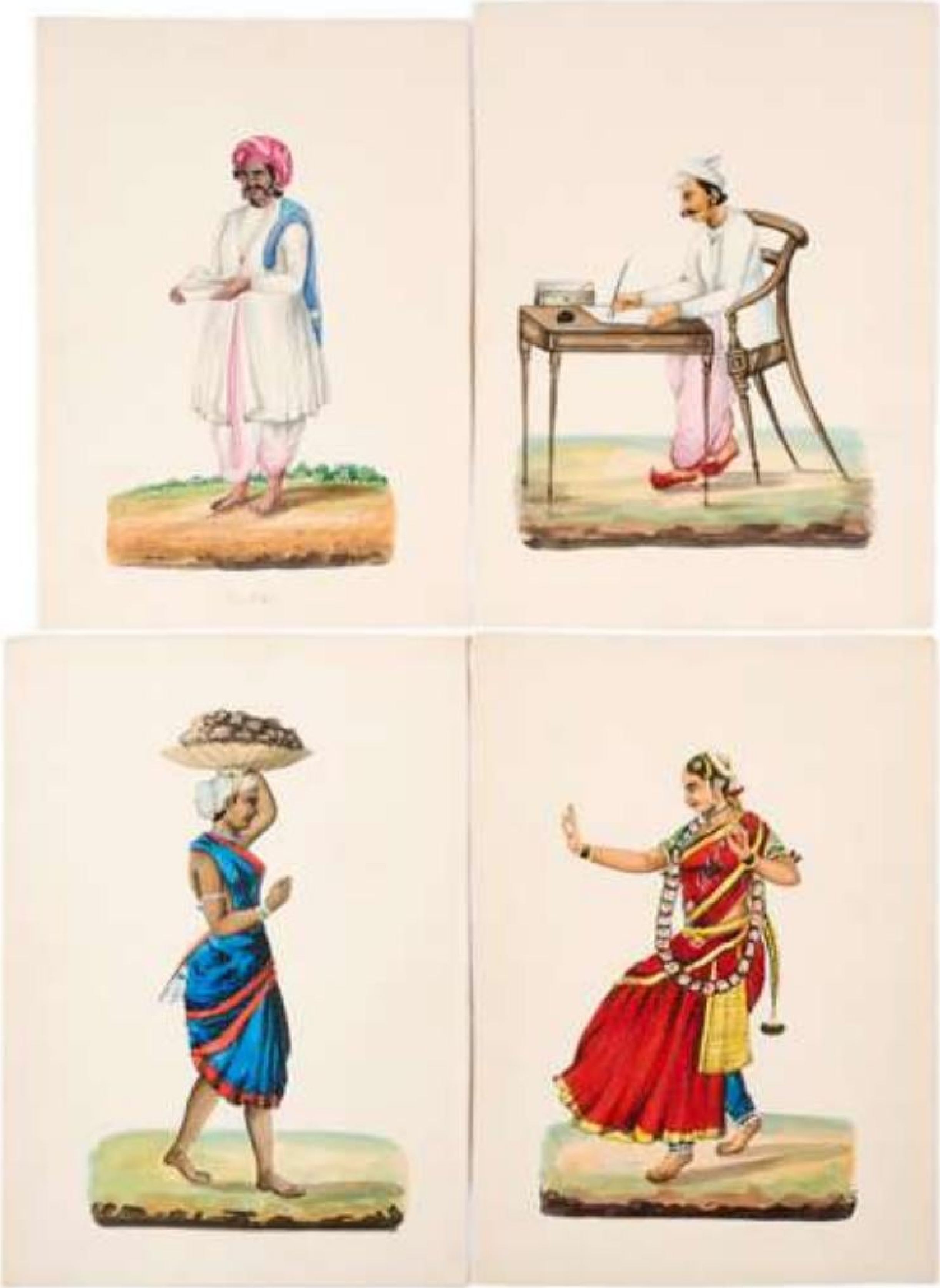
231

A COMPANY SCHOOL PORTRAIT OF COLONEL JOHN BAILLIE, LUCKNOW, 19TH CENTURY

watercolour on paper, old inscription in ink on the reverse, mounted, 11 x 8.2cm

Colonel Baillie of Leys (1772-1883) joined the East India Company in 1790 and served as Resident of Lucknow (1807-1815). He was also a linguist and scholar and amassed an important collection of manuscripts which were later given to Edinburgh University Library.

£250-350

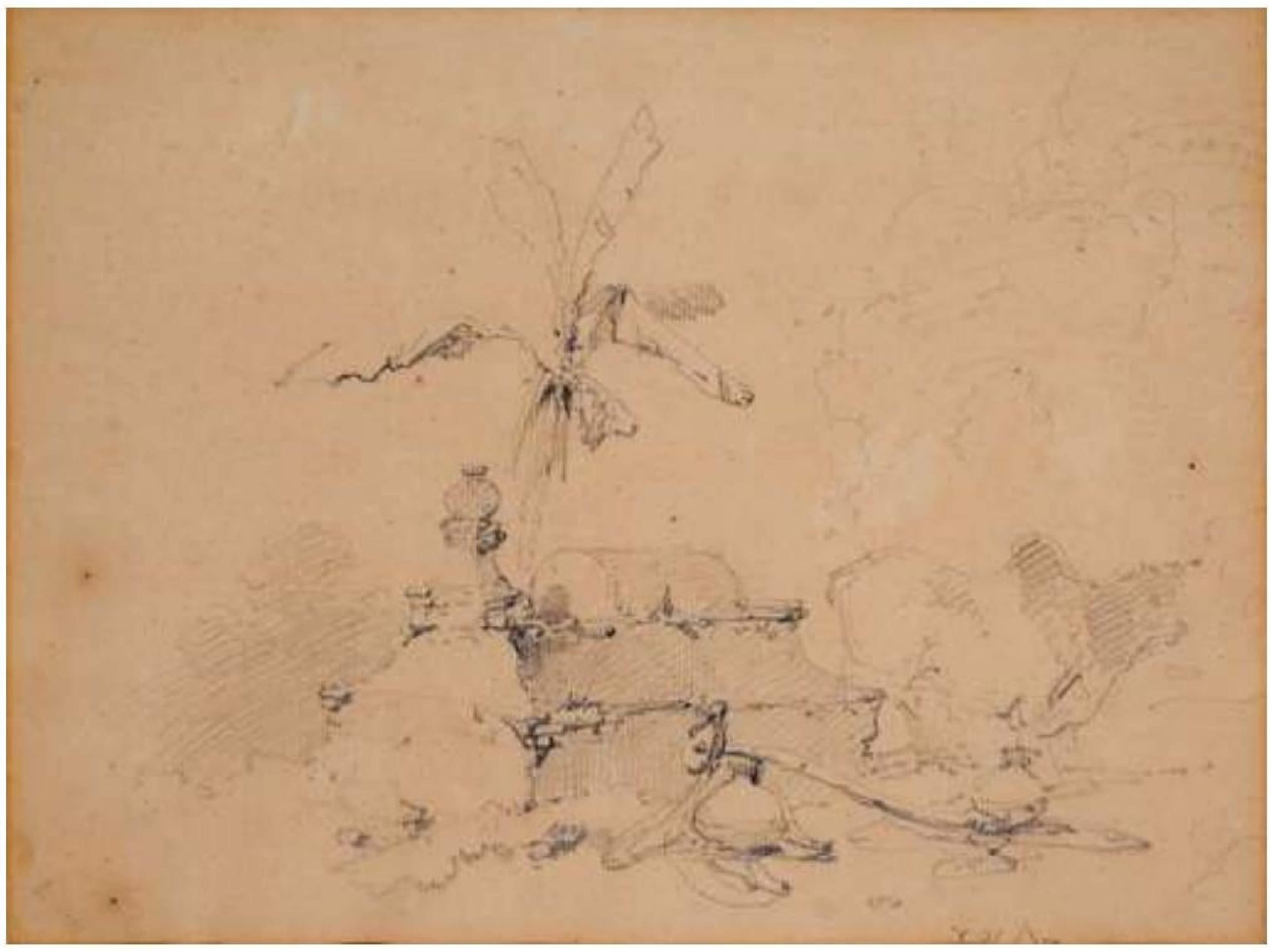


232

INDIAN CHARACTERS AND TRADES, COMPANY SCHOOL, PATNA, MID-19TH CENTURY

ten watercolours on paper, comprising a man on a horse with two attendants, a mother and child, a woman with basket on her head, a female dancer, a clerk, a hunter, an *ayah* with European girl, a barber, a poultry seller and a butler, the last five with pencilled captions, one laid on card, 24 x 17cm and smaller

£300-400

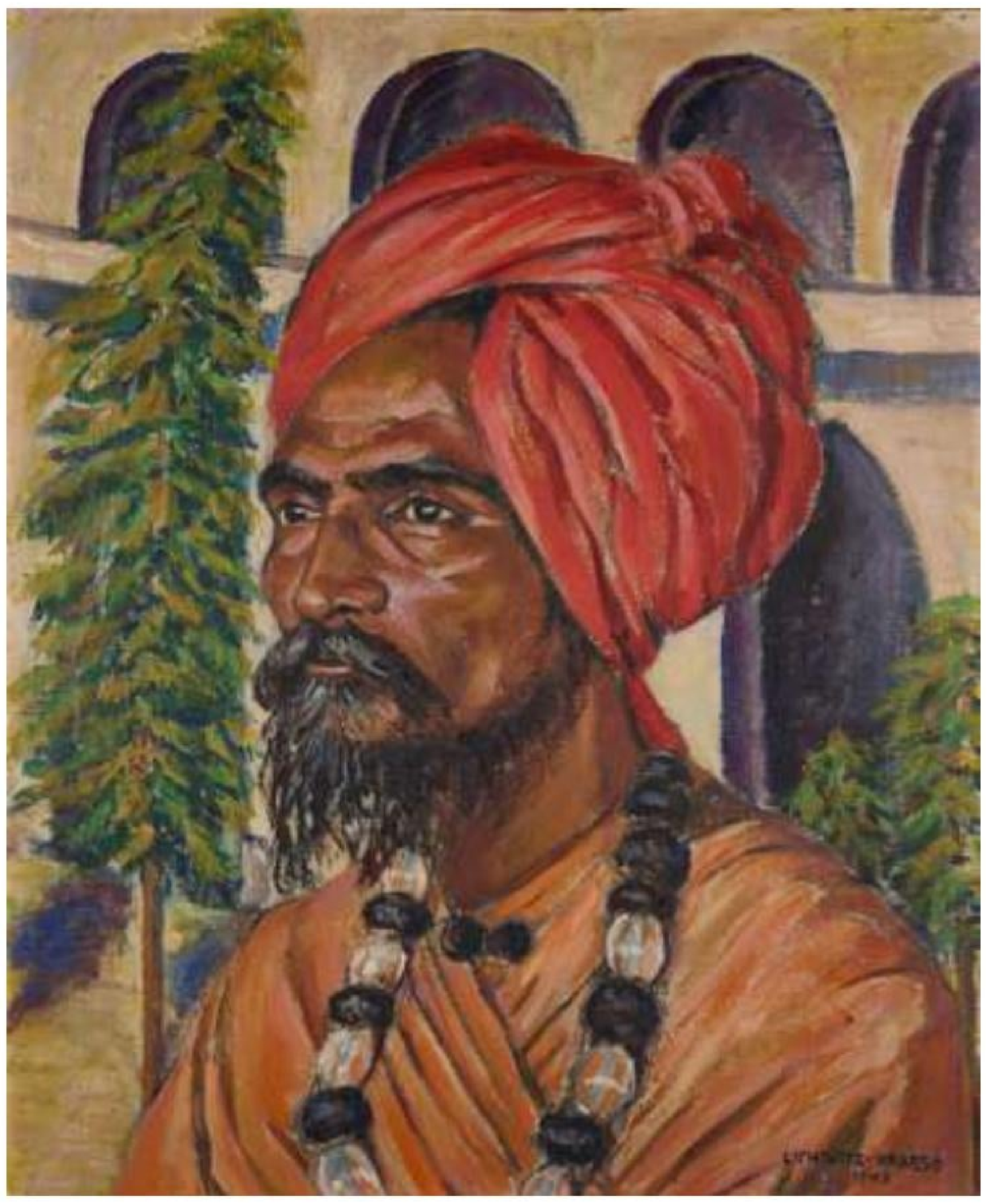


233

GEORGE CHINNERY (1774-1852), A RURAL TOMB

pencil on paper, framed, old Spink and Son label on the back of frame, 21 x 27.5cm (inside mount)

£200-300



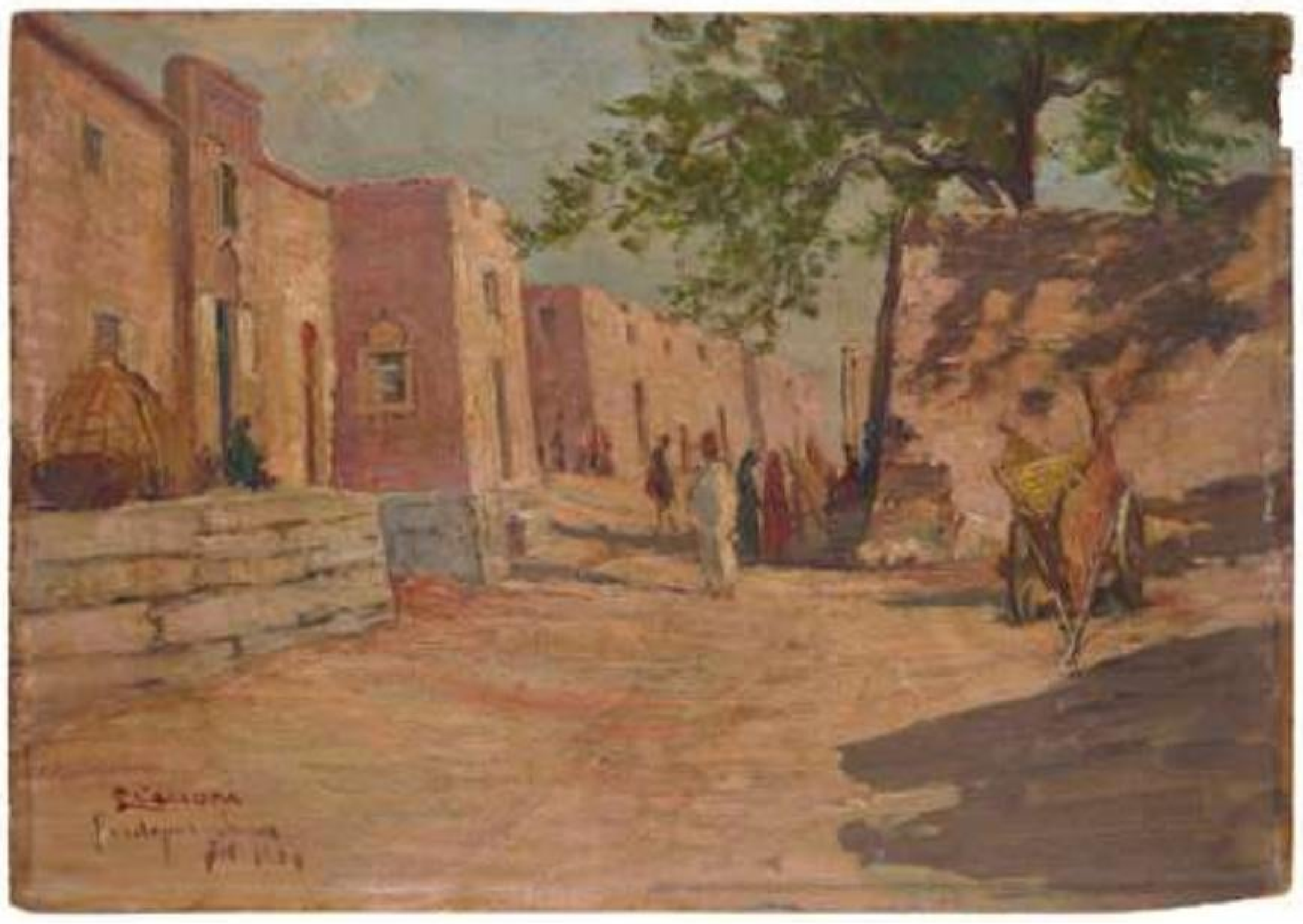
234

EMMY LICHTWITZ-KRASSO, AUSTRIAN-AMERICAN (1895-1974), PORTRAIT OF A SADHU, 1949

oil on canvas, laid on board, signed and dated, 56 x 45.5cm

Emmy Lichtwitz Krasso was a successful artist, with her own studio in Vienna, Austria. In 1939 she fled Austria with her husband, Oscar, and went first to Russia, then to Bombay. In India, she was permitted to draw life sketches of Mohandas Gandhi, and in 1945 completed a full-scale portrait. Examples of her work are held in galleries in Austria, Russia and the United States.

£250-350



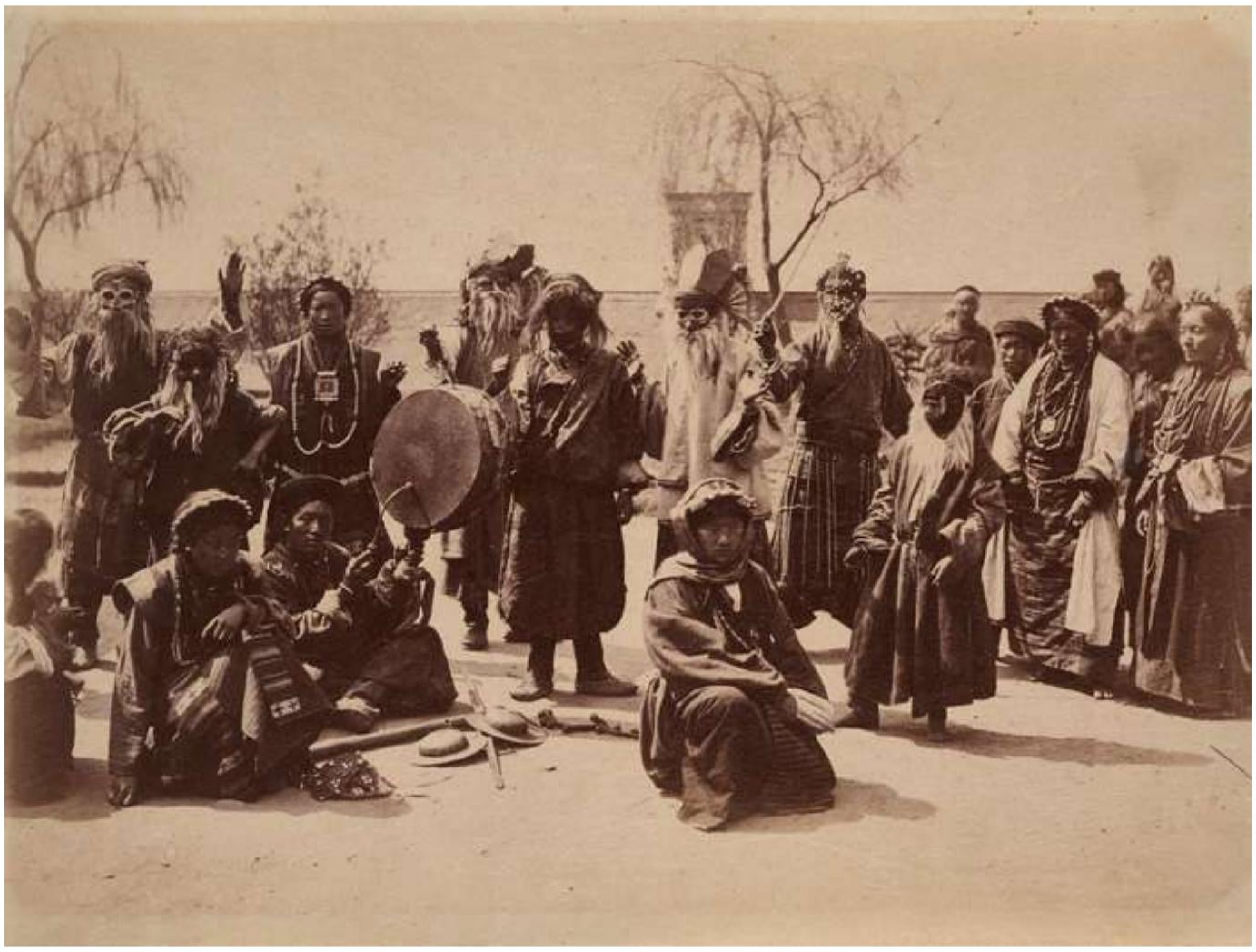
235

LORENZO CECCONI, ITALIAN (1863-1947)

Fardapur, India, signed and dated *Feb 1921,* oil on wood panel, indistinct Italian signature on the reverse, 24.5 x 35cm

Professor Lorenzo Cecconi was both painter and restorer. This painting was probably executed when he came to India in the 1920s at the invitation of the Nizam of Hyderabad in order to undertake restoration work on the painted caves of Ajanta. Fardapur is a village in Aurangabad district, a short distance from Ajanta.

£300-500

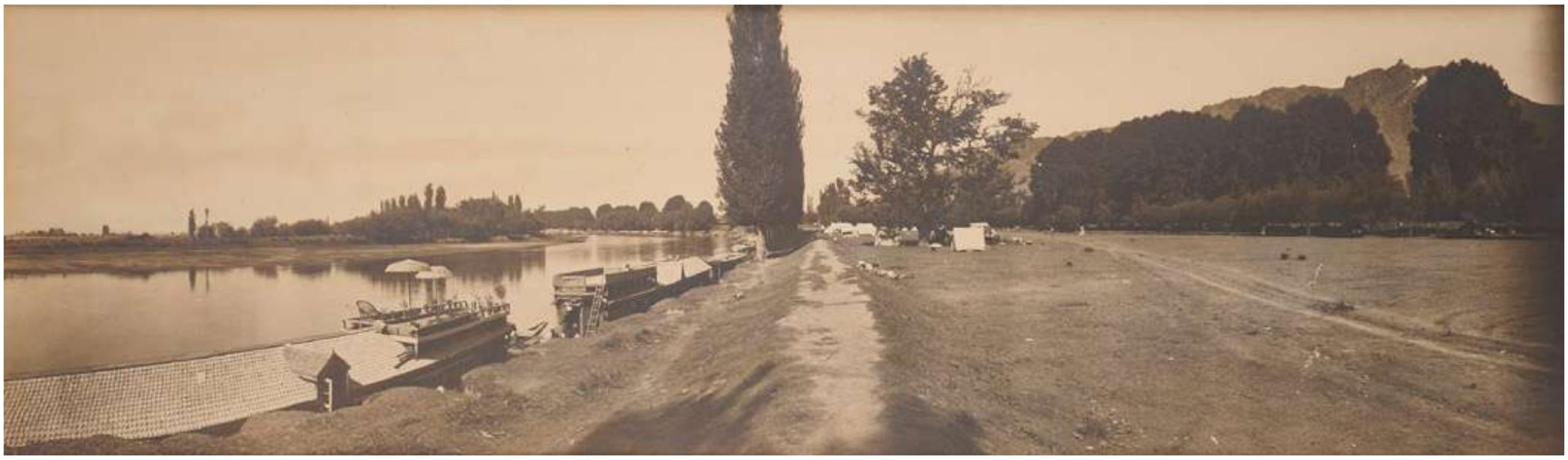


236

A RELIGIOUS FESTIVAL IN LADAKH, SECOND HALF 19TH CENTURY

albumen photographic print, mounted, 21.5 x 28.5cm

£150-250



(one of four)

237

FOUR PHOTOGRAPHIC PANORAMAS OF THE JHELUM RIVER IN KASHMIR, 19TH CENTURY

each of long rectangular format, two depicting scenes in the mountains, two showing the river flowing through Srinagar, mounted as two pairs, four old frame lables from Thacker and Co., Bombay, 15.5 x 53cm (inside mount) approx. each (2)

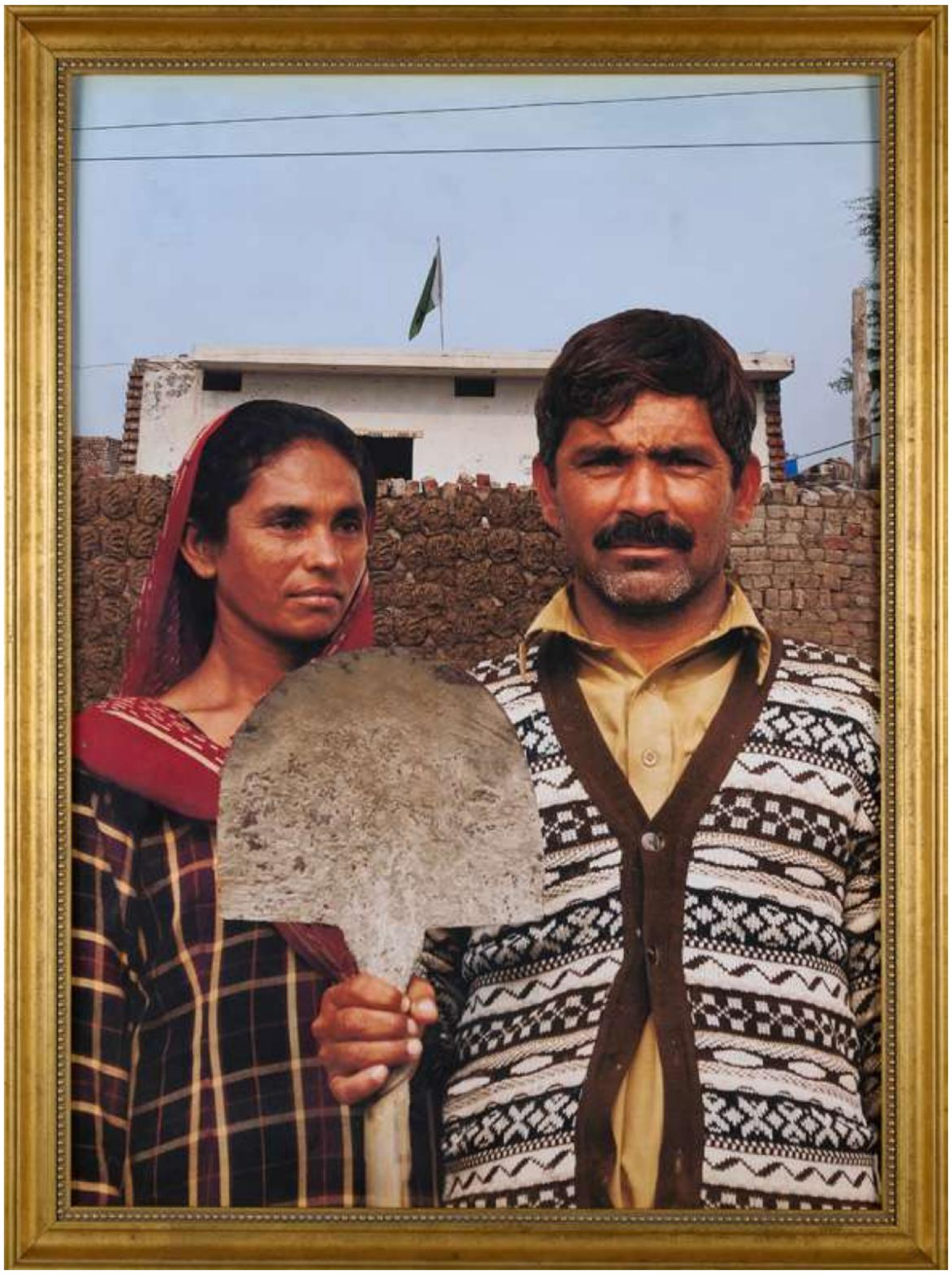
£300-400

238

UMBER MAJEED
(PAKISTANI / AMERICAN B.1989)

AMERICAN GOTHIC
(from *My History of American Painting* series)
2012
digital collage C-print,
framed, 61 x 45.8cm

£300-500

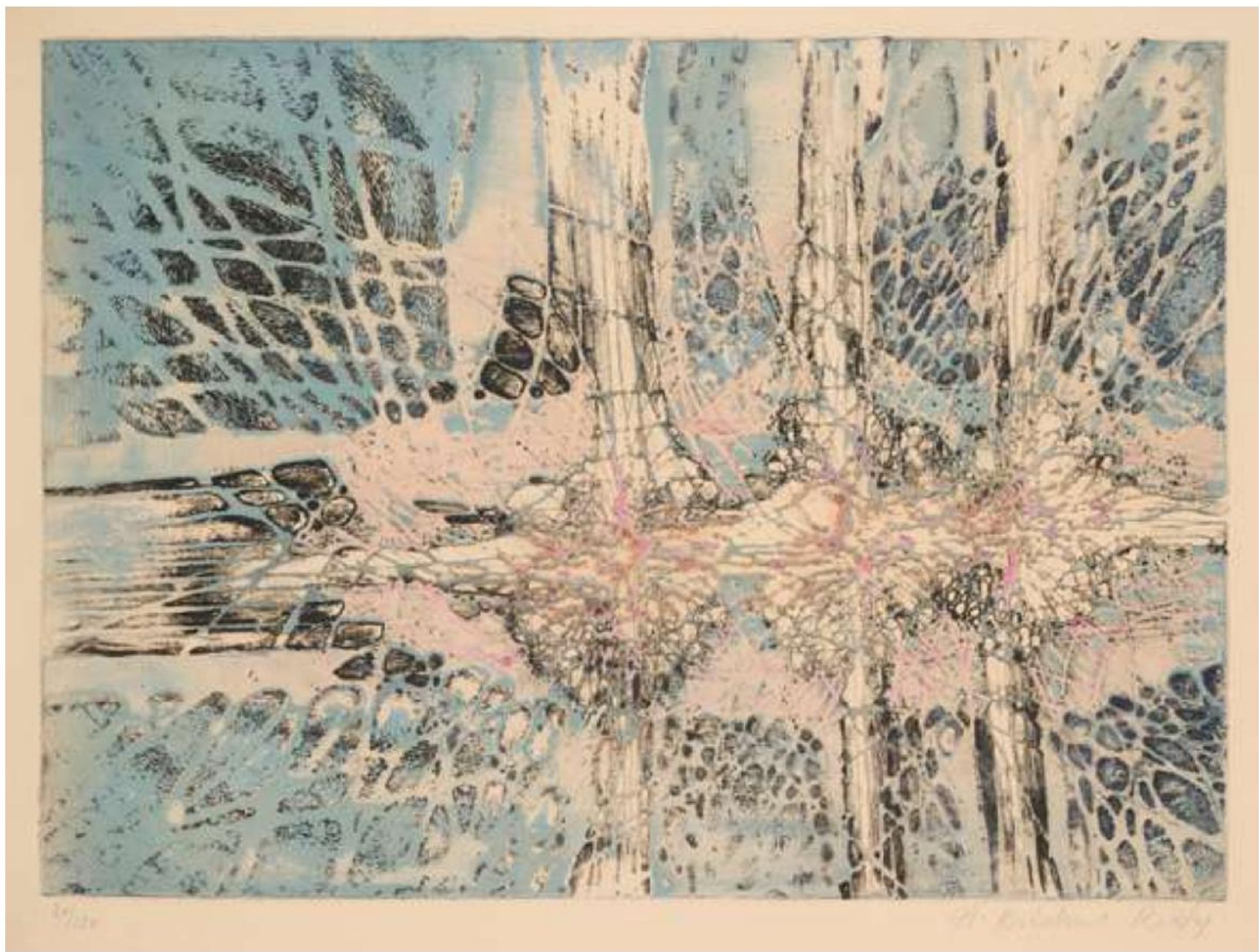


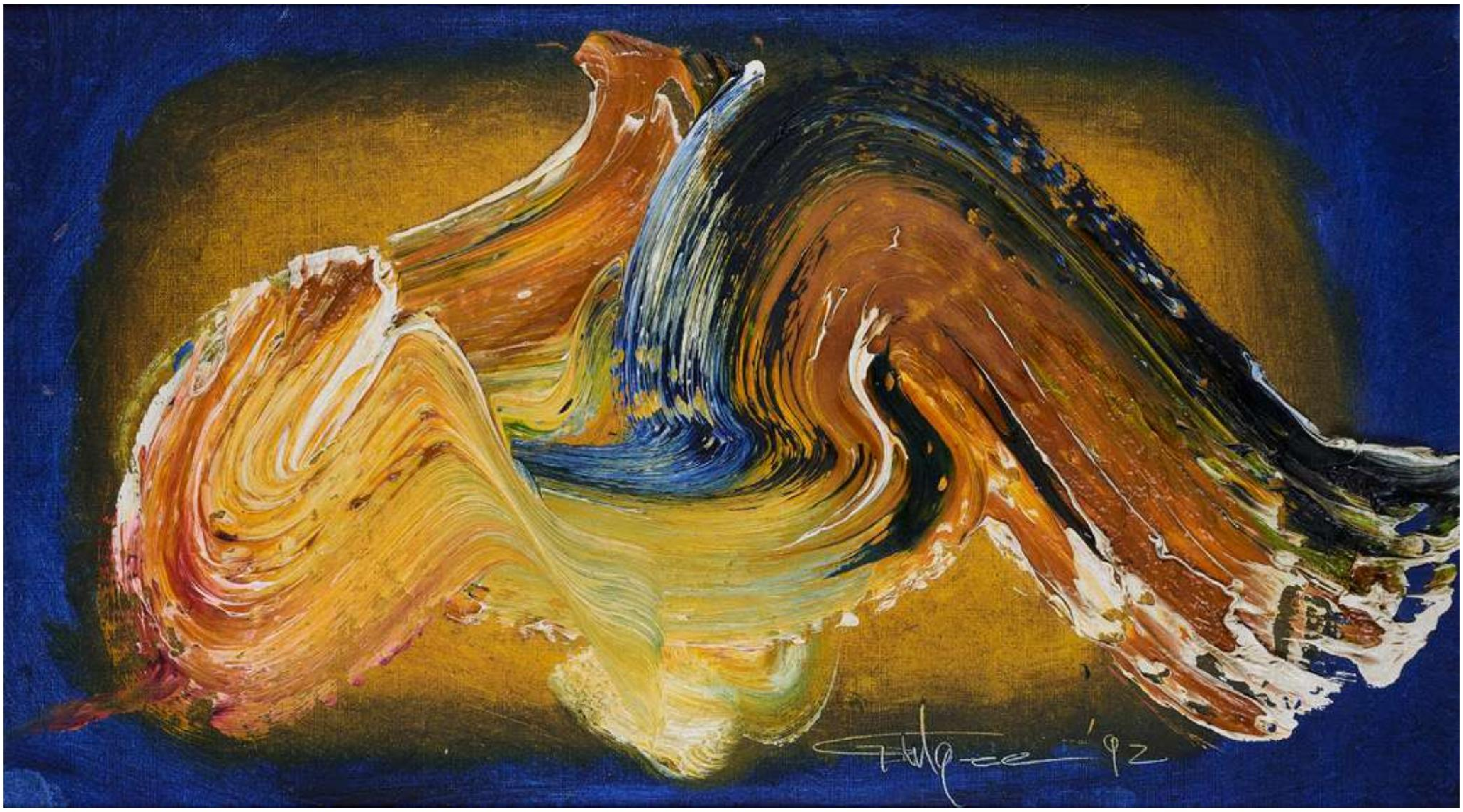
239

KRISHNA REDDY (INDIAN, 1925-2018)

UNTITLED
mixed colour intaglio on paper,
signed 'N. Krishna Reddy' lower right and inscribed '30/150' lower left,
edition 30 of 150,
framed, 33 x 45.7cm (image)

£600-800





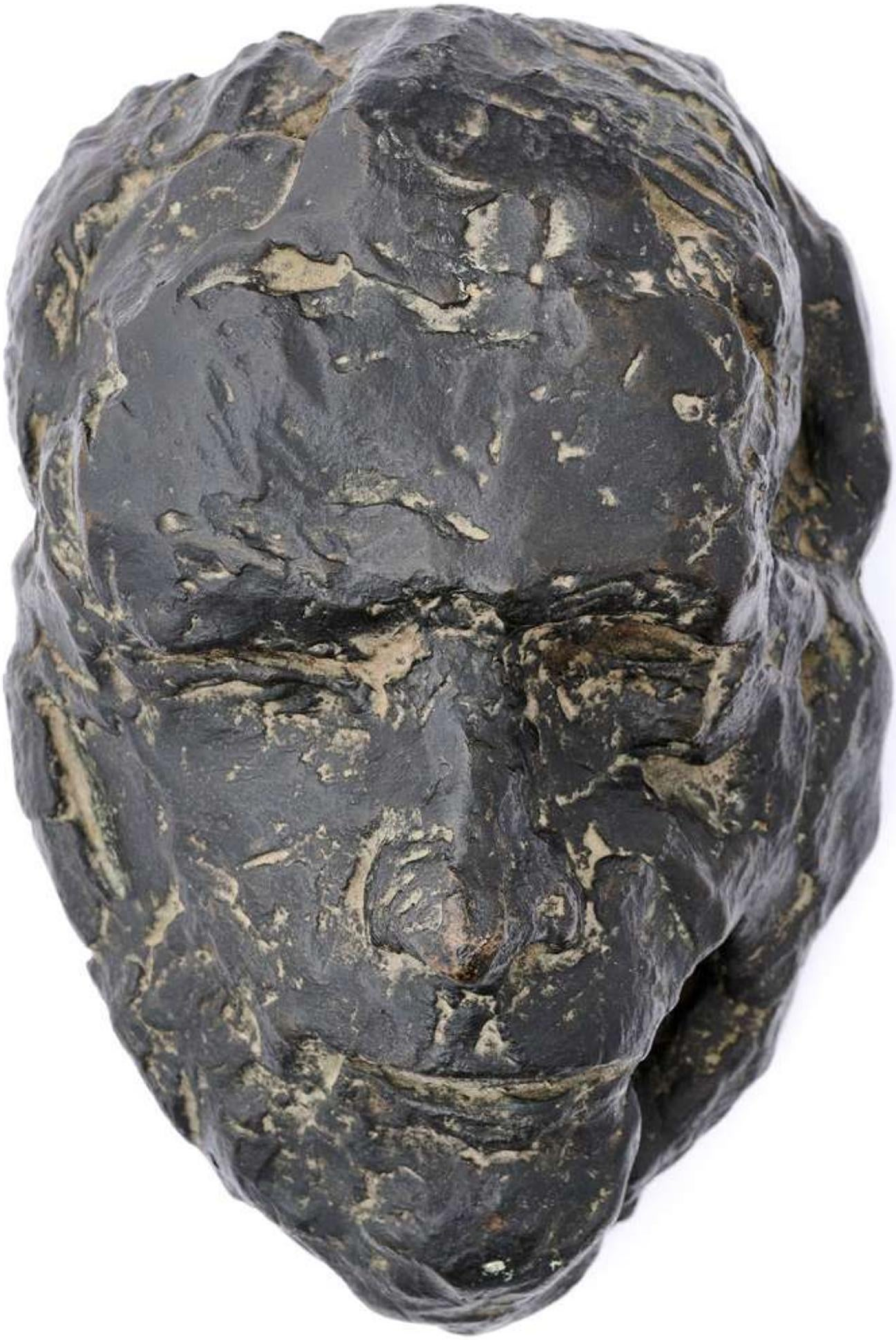
240

ISMAIL GULGEE (PAKISTANI, 1926-2007)

UNTITLED
oil on canvas, laid on board,
signed and dated 'Gulgee '92' lower right,
framed, 30.5 x 53.5cm

Provenance: Gifted to the current owner by a friend who acquired it in Mumbai in 1994. The vendor was a friend of the artist

£4,000-6,000



241

AKBAR PADAMSEE (INDIAN 1928-2020)

UNTITLED (HEAD OF BENDRE)
1984-85
bronze, 19 x 12 x 9.5cm

Provenance: acquired directly from the artist

£10,000-15,000

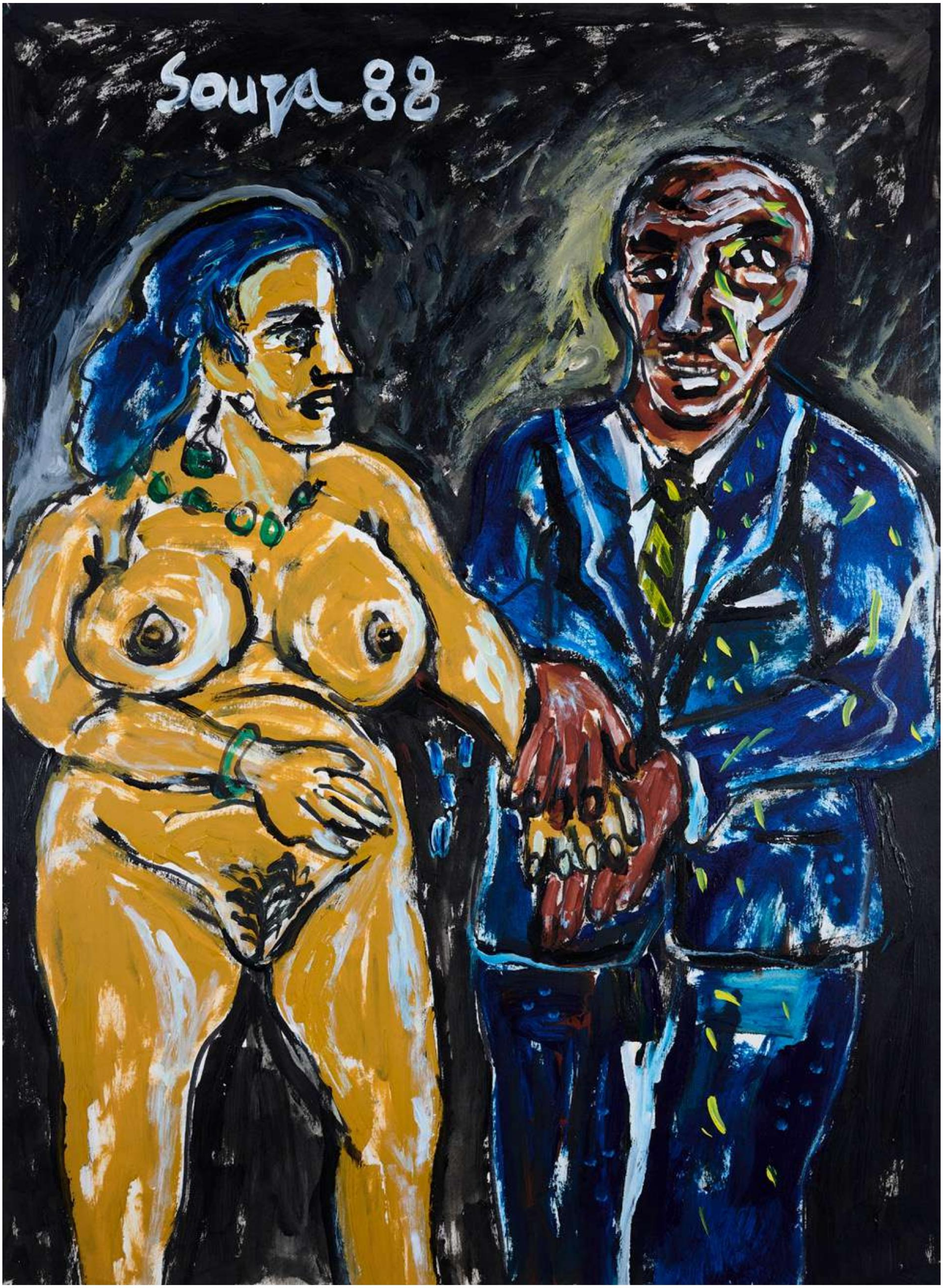
242

FRANCIS NEWTON SOUZA (INDIAN, 1924-2002)

UNTITLED (MAN WITH NUDE)
mixed media on paper,
signed and dated ‘Souza 88’ upper left,
framed, 76.2 x 55.8cm

Provenance: acquired from Dhoomimal Gallery, New Delhi, circa 1989

£15,000-20,000


Souza 88

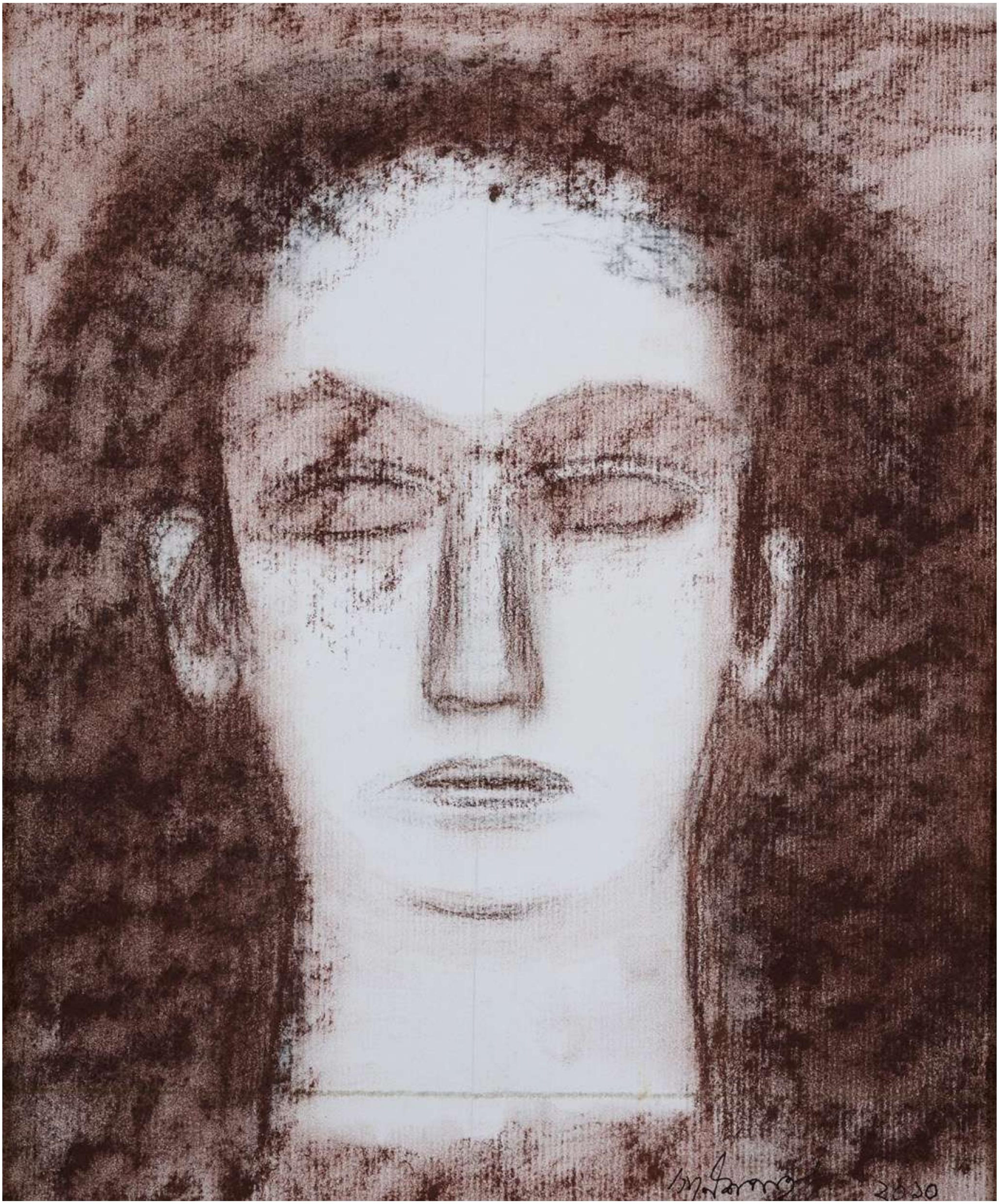
243

GANESH PYNE (INDIAN, 1937-2013)

UNTITLED (HEAD)
pastel on paper,
signed and dated 2010 in Bengali lower right,
framed, 28 x 23cm

Provenance: Acquired directly from the artist

£3,000-5,000


2020

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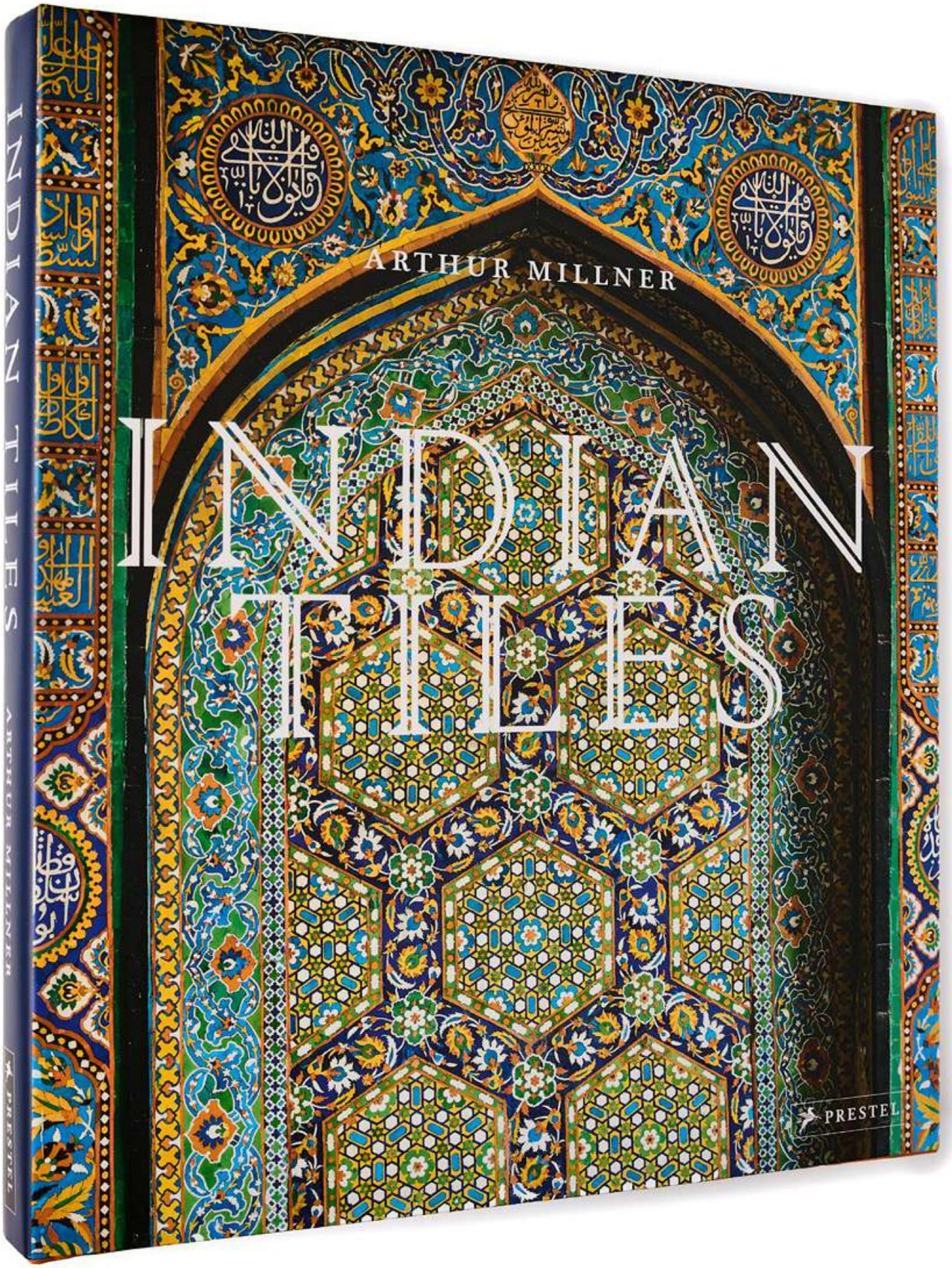
FOR SALE AT THE GALLERY


ARTHUR MILLNER
INDIAN TILES
PRESTEL
INDIAN TILES ARTHUR MILLNER PRESTEL

IMPORTANT INFORMATION FOR BUYERS
SECTION A

1. INTRODUCTION

The following notes are intended to assist Bidders and Buyers, particularly those who are inexperienced or new to our saleroom. The sale of goods at our auctions are governed by our Terms of Sale (for Live Auctions or Online Auctions as applicable), our Privacy Policy, the Important Information for Buyers, and any notices that are displayed in our saleroom or announced by the Auctioneer (in the case of a Live Auction) or displayed on any Listing for a Lot in our Online Auction catalogue (in the case of an Online Auction) (collectively, the "Terms and Conditions of Business"). The Terms and Conditions of Business are available for inspection on our Website and at our saleroom on request. Our staff will be happy to help you if there is anything in our Terms and Conditions of Business that you do not fully understand.

Please make sure that you read the applicable Terms of Sale carefully before bidding. If your bid is successful, you will be obliged to comply with our Terms of Sale.

2. AGENCY

As Auctioneers we usually act on behalf of the Seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your Contract for your purchase of the goods is with the Seller, not with us as Auctioneer.

3. ESTIMATES

Estimates are designed to help you gauge what sort of sum might be involved for the purchase of a particular Lot. Estimates may change and should not be thought of as the Lot's value or predicted sale price. The lower Estimate may represent the Reserve price (the minimum price for which a Lot may be sold) and will not be below the Reserve price. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the auction and may be altered by a saleroom notice or announcement by the Auctioneer before the auction of the Lot (for Live Auctions), or on the Listing for a Lot in our Online Auction catalogue before the auction of the Lot (for Online Auctions). They represent a matter of opinion and are not definitive.

4 BUYER'S PREMIUM

The Terms of Sale oblige you to pay a Buyer's Premium at 25% on the Hammer Price of each Lot purchased. The Buyer's Premium is subject to VAT at the standard rate (currently 20%).

5. VAT

The following paragraphs are intended to give general advice on VAT for items purchased at auction. We have covered the common situations, and this may not be comprehensive. We are unable to offer Tax advice and we suggest you seek independent advice if you require clarifications or further information.

5.1 Items in our catalogue may be marked in the following ways:

(a) (†) indicates that VAT is payable by the Buyer on both the Hammer Price and the Buyer's Premium. VAT will be chargeable at the standard rate (presently 20%) for most Lots. Qualifying books will be charged at 0%. This imposition of VAT is likely to be because the Seller is registered for VAT within the UK and is not operating the Dealers' Margin Scheme on their consignment to us.

(b) (‡) indicates that the Lot has been imported from outside the UK using customs Temporary Admissions procedures. Import VAT of 5% (reduced rate due to nature of the Lot) is due on the Hammer Price and an amount in lieu of VAT at 20% will be included in the Buyer's Premium. This VAT on the Buyer's Premium cannot be itemised separately on our invoices. The successful Bidder and therefore Buyer of the Lot will become its importer.

(c) (Ω) indicates that the Lot has been imported from outside the UK using customs Temporary Admissions procedures. Import VAT of 20% (higher rate) is due on the Hammer Price and an amount in lieu of VAT at 20% will be included in the Buyer's Premium. This VAT on the Buyer's Premium cannot be itemised separately on our invoices. The successful Bidder and therefore Buyer of the Lot will become its importer.

(d) Lots which do not display one of the above symbols (referred to herein as unmarked Lots) have no VAT payable on the Hammer Price. This is because such Lots are sold using the Auctioneers' Margin Scheme. Therefore, an amount in lieu of VAT at the standard rate is included within the Premium and will not be shown separately on our invoice or be recoverable as input Tax.

5.2 For the items marked (‡) or (Ω), Buyers registered for VAT in the UK should notify us as soon as possible after the sale so that we can correctly instruct our shipping agents to complete the import into the UK under the Buyer's VAT registration and HMRC can issue a form C79. The charge on our invoice for the import VAT is not sufficient evidence to make a claim for the import VAT.

6. REFUNDS OF VAT

6.1 For Buyers from outside the UK, the VAT charged on the Hammer Price and Buyer's Premium or included in lieu of VAT in the Buyer's Premium can be refunded so long as the Buyer has:

(a) registered to bid with an address outside the UK; and

(b) discussed with us the proof of export we require and the timeframes to complete the export.

6.2 Once we are satisfied that the requirements referred to in Clause 1.6.1 have been met, and with the proof of export provided, the following VAT will be refunded:

(a) For Lots marked (†): The VAT on the Hammer Price and on the Buyer's Premium.

(b) For Lots marked (‡) and (Ω): the import VAT and, the VAT in lieu in the Buyer's Premium.

(c) For unmarked Lots: the amount in lieu of VAT in the Buyer's Premium.

6.3 To enable us to refund the VAT charged correctly we normally require the use of our international shippers to assist with the required paperwork. For private Buyers, we will only be able to refund the VAT if our shippers are used for the export of the Lot outside the UK.

7. REINVOICING SALES

For unmarked Lots, you can request a Lot to be reinvoiced outside the Auctioneers' Margin Scheme. VAT at 20% will be charged on the Hammer Price and the VAT on the Buyer's Premium will be itemised separately on our invoice. This will enable a VAT registered business to reclaim all the VAT. Please note that the item will no longer be eligible to be sold in the Margin Scheme. We recommend you seek advice before proceeding. Requests must be made within 6 months of the sale and certain conditions apply.

8. INSPECTION OF GOODS BY THE BUYER

As we act on behalf of the Seller, we are dependent on information provided by the Seller about their goods. We may inspect Lots and will act reasonably in taking a general view about them. However, we are normally unable to carry out detailed examinations of Lots to check their condition in the way a Buyer would do. You will have the opportunity to inspect the goods (upon request). Where a Lot is made available for inspection, we strongly recommend that you inspect any Lots that you are interested in prior to bidding at the auction. Please carefully note the exclusion of liability for the condition of Lots set out in the Terms of Sale for Online Auctions at Clause 22.5 and the Terms of Sale for Live Auctions at Clause 18.5.

9. GOODS WITH ELECTRICAL COMPONENTS

These are sold as "antiques" for their historical and decorative attributes, and for collection and display only. They are not intended for use. If you buy goods with electrical components and intend to use them, you must ask a qualified electrician to check them for compliance with safety regulations before you use them.

10. ENDANGERED SPECIES

If you intend to buy goods which contain endangered species, you need to find out if there is a prohibition on the purchase of goods of that character. For goods containing elephant ivory, you also need to satisfy yourself that they have been correctly registered or certified and meet the exemption conditions under applicable legislation.

11. EXPORT OF GOODS

If you intend to export goods you must find out:

11.1 whether an export licence is needed; and

11.2 if there is a prohibition on exporting goods of that character outside of the UK or on importing goods of that character in your intended country of import such as because the goods contain prohibited materials such as elephant ivory or other protected flora and fauna.

12. BIDDING

Bidders will be required to register with us before the auction starts. We Reserve the right to impose a deadline prior to the auction by which you must register or by which we must receive a commission bid. If you wish to bid on high value Lots this deadline may be several days before the auction in order to allow us sufficient time to carry out the necessary checks. Lots will be invoiced to the name and address on the registration form. Please enquire in advance about our arrangements for telephone or online bidding. You will need to provide us with proof of your identity in a form acceptable to us and such other information as we may require. Please note that we may refuse to register you if you do not provide us with all the information and documentation that we ask for or at our discretion.

13. BIDDING PLATFORMS

We offer free online bidding directly through our Website (www.olympiaauctions.com). You may also bid using an independent Bidding Platform. Bidders using an independent Bidding Platform or service should note that the platform may impose an additional fee or charge, which will be added to the total amount payable in the event your bid is successful. Please refer to the terms and conditions on the relevant independent platform for rates.

14. FINANCIAL CHECKS

As Auctioneers we may have to conduct various checks into our customers under the Money Laundering Legislation, under sanctions legislation and other related legislation. Unless we confirm we already have this information, on registration to bid you will be required to provide the following:

(a) For individuals, official photo identification (driving licence, passport or equivalent) and proof of address (if this is not included in your ID document).

(b) For corporate entities, the certificate of incorporation (or equivalent) with the entity's official name, registered number (if any) and registered address, as well as details and ID documentation for directors and beneficial owners of the entity.

(c) For trusts and estates, details and ID documentation for executors/trustees and details of beneficiaries: please contact us for further information.

14.1 You may be asked for further information if we deem this necessary.

14.2 If you are bidding for another person (your Principal) you will be required to provide the above information for yourself and your Principal, along with a signed letter from your Principal authorising you to bid on his/her behalf.

14.3 If you require further information about ID requirements, please contact enquiries@olympiaauctions.com. If we deem that you have not provided sufficient information for us to complete our anti-money laundering, terrorist financing and sanctions checks to our satisfaction, we may refuse to register you to bid and we may postpone completion of or cancel any Contract made by you and the Seller in the event you have made a successful bid.

15. COMMISSION BIDDING

You may leave commission bids with us indicating the maximum amount to be bid against a Lot (excluding the Buyer's Premium and/or any applicable VAT). We will execute commission bids as cheaply as possible having regard to the Reserve (if any) and competing bids. If two Buyers submit identical commission bids, we may prefer the first bid received (where this can be reasonably ascertained). Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax/email or via our Website or online Bidding Platform.

16. METHODS OF PAYMENT

16.1 Online: Payment can be made at www.olympiaauctions.com/payments.

16.2 Cheque: Usually any cheques will need to be cleared before you can take the goods away. We require seven days to clear sterling cheques unless special arrangements have been made in advance of the sale.

16.3 Bank Transfer: Payments must be received from a bank account held in the name of the person or entity named on the invoice for the Lot.

16.4 Cash: £6,000 and "card holder not present" payments above £2,000 cannot be accepted.

16.5 Credit Card payments in person: Payments above £6,000 cannot be accepted.

16.6 Debit card payments in person: Payments are without limit.

17. COLLECTION AND STORAGE

Please note what the applicable Terms of Sale say about collection and storage (see Clause 13 of the Terms of Sale for Live Auctions and Clause 15 of the Terms of Sale for Online Auctions). It is important that you pay for and collect goods promptly. Any delay may involve you having to pay storage charges. You (or your agent) must bring photographic ID for collection. Please note that collection may be made during working hours only, usually Monday to Friday 09:30 to 17:00.

18. POTENTIAL CANCELLATION RIGHTS

If you purchase a Lot in an Online Auction as a Consumer in the UK or EU from a Seller who is a Trader, you may have a right to cancel your purchase of that Lot from the day of the auction up to the day which is 14 days after the date on which you take possession of the Lot. You may also have the right to cancel Services provided by us. Further information is set out in the Terms of Sale for Online Auctions.

CATALOGUING PRACTICE
SECTION B

1.

Please note that all measurements are approximate and that illustrations are not to scale. The condition of a Lot is not usually included in catalogue descriptions, and no assumptions should be made in the absence of this information. Condition reports are available on request.

2. CERAMICS

Obvious faults may be recorded in italics at the end of a description for ceramics.

3. CLOCKS AND WATCHES

All Lots are sold "*as is*" and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, the Bidder should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. The Bidder should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

4. DISPLAY ACCESSORIES

Please note that armour stands and many of the display mounts used in the catalogue(s) and the sale exhibition(s) do not form part of the Lot unless stated in the catalogue, though they may be made available to the successful Buyer of the relevant Lot(s). Please contact us for prices and further details.

5. FIREARMS

Please note that all bore sizes are approximate.

6. JEWELLERY

It is common practice for many gemstones to be treated by a variety of methods to enhance their appearance and the international jewellery trade has generally accepted these methods. Although heat enhancement of colour is usually permanent, in some cases this could affect the durability of a gemstone. Oiled gemstones may need re-oiling after a certain period. If no gemmological report is published in the catalogue, prospective Buyers should be aware that the gemstones or pearls could have been enhanced by some method.

7. PHOTOGRAPHS

In addition to the explanations set out below regarding categorising terms for works, please note the following. The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the Lot description). A vintage photograph is one which was made within approximately 5–10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be printed later, "printed later" will appear in the Lot description.

Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the catalogue without the margins illustrated.

All photographs are sold unframed unless stated otherwise in the Lot description.

8. PICTURES

A work catalogued with the name(s) or recognised designation of an artist, without any qualification, is, in our opinion, a work by the artist. In other cases, the following expressions with the following meanings are used:

(a) "Attributed to": means in our opinion it is probably a work by the artist in whole or in part.

(b) "Studio of " or "workshop of ": means in our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

(c) "Circle of ": means in our opinion a work of the period of the artist and showing his influence.

(d) "Follower of ": means in our opinion a work executed in the artist's style but not necessarily by a pupil.

(e) "Manner of ": means in our opinion a work executed in the artist's style but of a later date.

(f) "After": means in our opinion a copy (of any date) of a work of the artist.

(g) "Signed", "dated", "inscribed": means in our opinion the work has been signed, dated or inscribed by the artist. The addition of a question mark (?) adds an element of doubt.

(h) "Bears signature", "bears date", "bears inscription": means in our opinion the signature, date, inscription or stamp is by a hand other than that of the artist.

9. SILVER, GOLD AND PRECIOUS METALS

Weights may only be accurate to within 5 grams. Weights shown as "(* oz)" are in troy ounces and usually rounded down to the full ounce.

10. THE FOLLOWING SYMBOLS MAY BE USED IN OUR AUCTION CATALOGUES:

(a) (◘) indicates a Lot with no Reserve.

(b) (✧) indicates a "Premium Lot". For Premium Lots, you must complete the required Premium Lot preregistration application and deliver to us such necessary financial references, guarantees, deposits and/or such other security as we may in our absolute discretion require, as security for your bid. Our decision as to whether to accept any pre-registration application shall be final.

(c) (◉) indicates items that have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export, such as a CITES certificate. The absence of the symbol is not a warranty that there are no restrictions regarding import or export of the item. We accept no liability for any Lots which may be subject to restrictions but have not been identified as such. Please refer to section A, paragraph 10 above.

(d) (⊕) indicates a Lot that may be subject to Artist's Resale Right.

(e) (○) indicates "Guaranteed Property". The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Olympia Auctions or jointly by Olympia Auctions and a third party. Olympia Auctions and any third parties providing a guarantee jointly with Olympia Auctions benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Olympia Auctions may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If the Guaranteed Property symbol for a lot is not included in the printed or pdf auction catalogue (where applicable), then Olympia Auctions will notify bidders that there is a guarantee on the lot by one or more of the following means: the lot's specific webpage will be updated to include the guaranteed property symbol, a notice will be added to the Olympia Auctions webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a sale is guaranteed, a Special Notice will be included to this effect and this symbol will not be used for each lot.

(f) (∏) indicates "Monumental". Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Olympia Auctions prior to the sale to discuss any specific shipping requirements.

(g) (W) indicates property stored and to be collected from off-site storage. Please note that property can only be released once payment has been received in full and cleared funds. If you are sending your own authorised agent to collect property from Olympia Auctions on your behalf, please provide a letter of authorisation, a copy of your paid invoice and photographic ID.

(h) (#) Book sales. Although these items are not free from VAT, Olympia Auctions is able to use the margin scheme and VAT will not normally be charged on the hammer price. Olympia Auctions must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

Lot 86 (detail)

OLYMPIA auctions

AUCTION CALENDAR

Make a date in your diary to view our forthcoming auctions

6TH NOVEMBER 2024 | Viewing 3-5 November

CHINESE & JAPANESE WORKS OF ART

13TH NOVEMBER 2024 | Viewing 10-12 November

INDIAN, ISLAMIC, HIMALAYAN & SOUTH-EAST ASIAN WORKS OF ART

21ST NOVEMBER 2024 | Viewing 18-20 November

EUROPEAN OBJECTS & WORKS OF ART

21ST NOVEMBER 2024 | Viewing 18-20 November

JEWELLERY

4TH DECEMBER 2024 | Viewing 1-3 December

FINE ANTIQUE ARMS, ARMOUR & MILITARIA

11TH DECEMBER 2024 | Viewing 8-10 December

FINE PAINTINGS, WORKS ON PAPER AND SCULPTURE

To be added to our invitation list for private views and catalogue alerts,
please contact enquiries@olympiaauctions.com | +44 (0)20 7806 5541
Please note these dates may be subject to change

www.olympiaauctions.com | 25 Blythe Road, London W14 0PD

OLYMPIA auctions

ABSENTEE BID FORM

OLYMPIA AUCTIONS

SALE TITLE: INDIAN, ISLAMIC, HIMALAYAN AND SOUTH-EAST ASIAN ART

DATE: 13 NOVEMBER 2024

CODE: OA0150

Please mail, fax or scan and email to:
Olympia Auctions, 25 Blythe Road, London W14 0PD
Fax +44 (0)20 7806 5546
Email: enquiries@olympiaauctions.com

Important

Please bid on my behalf at the above sale for the following Lot(s) up to the hammer price(s) mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves and in an amount up to but not exceeding the specified amount. The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing responsive or consecutive bids for a lot.

I agree to be bound by Olympia Auctions Conditions of Business. If any bid is successful, I agree to pay a buyer's premium on the hammer price at the rate stated in the front of the catalogue and any VAT, or amounts in lieu of VAT, which may be due on the buyer's premium and the hammer price.

Methods of Payment

Olympia Auctions welcomes the following methods of payment, most of which will facilitate immediate release of your purchases.

Online: www.OlympiaAuctions.com/payments

Bank Transfer: Payments must be received from a bank account held in the name of the person or entity named on the invoice for the Lot.

HSBC Bank Plc, 38 High Street, Dartford, Kent, DA1 1DG
IBAN No: GB39HBUK40190422033119
BIC: HBUKGB4B
Sort Code: 401904
Account No: 22033119
Account Name: Olympia Auctions

Sterling Bankers Draft: Drawn on a recognised UK bank.

Cheque: Usually any cheques will need to be cleared before you can take the goods away. We require seven days to clear sterling cheques unless special arrangements have been made in advance of the sale.

Cash: £6,000 and "card holder not present" payments above £2,000 cannot be accepted.

Credit Card payments in person: Payments above £6,000 cannot be accepted.

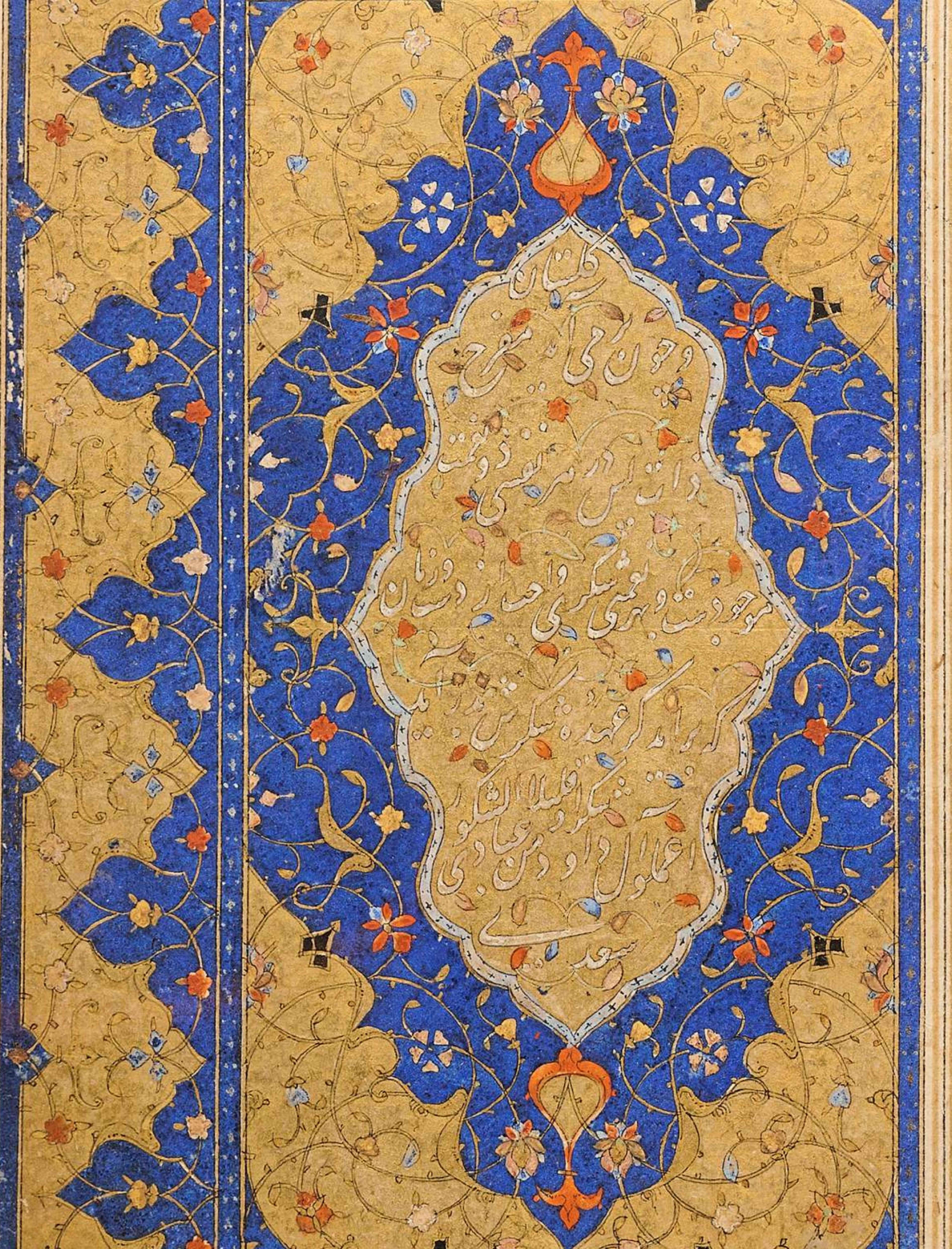
Debit card payments in person: Payments are without limit.

Please print or type

Name
Address
Postcode
Telephone
Alternative telephone
Email
Signed
Date

Please note that if you have not dealt with us before, you will need to supply us with a copy of photographic ID and proof of address.

Lot no.	**Lot description**	**£** **Cover bid**



گلستان

و چون بر می آید مفرح
ذات پس در هر نفسی دو نعمت
موجود است و بر هر نعمتی شکری واجب از دست و زبان
که بر آید کز عهده شکرش بدر آید
اعملوا آل داود شکرا و قلیل من عبادی الشکور

سعدی

OLYMPIA auctions

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